THE VOLUME ONE - NUMBER SIX

VINYL EDITION

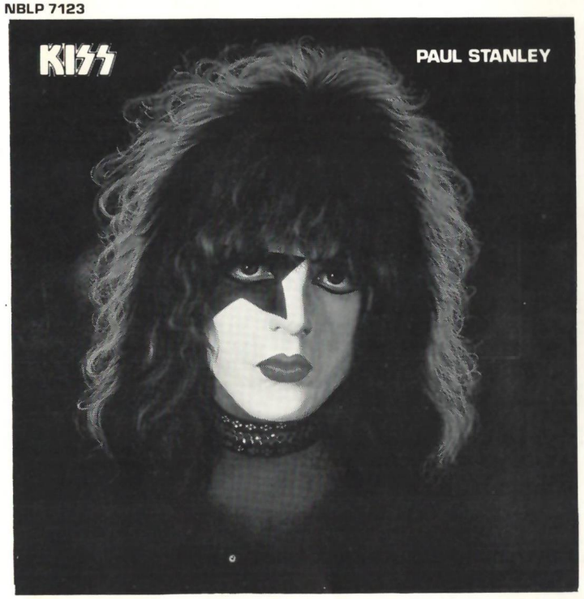
TIMELESS - HISTORIC - FREE

SAVE Jackie

Linda Ronstadt
OLIVING IN THE USA

KISS
A MILESTONE

NBLP 7123



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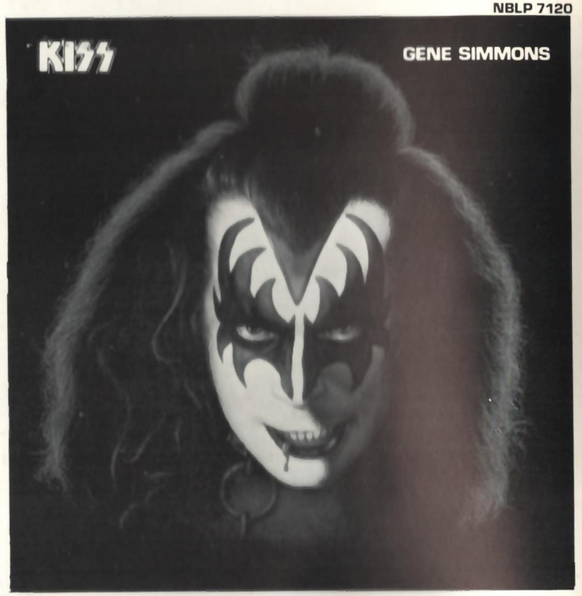

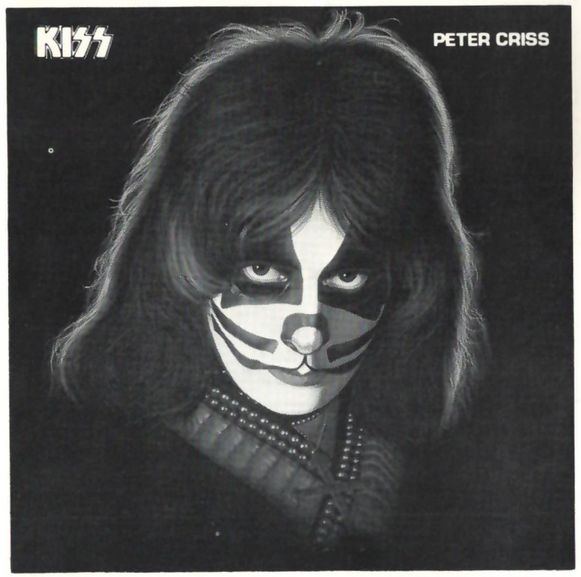

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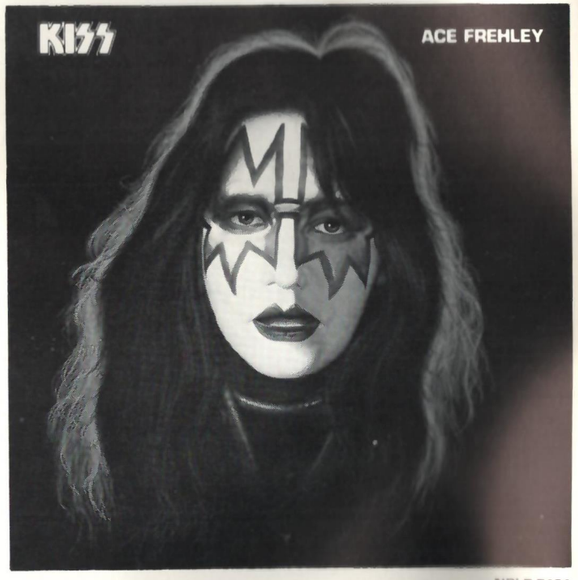

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THE VINYL EDITION

We continue our browsing format, with a few improvements. Album reviews generally follow along the right hand columns and allow for quick reading, add to that more than the usual amount of reviews and this magazine can somewhat act as a buyer's guide.

Indepth reviews include Boston, Bob Dylan, Steve Goodman, Chuck Mangione, Elizabeth Barraclough, Steven Bishop, Tony Bird, Styx, and Asleep At The Wheel.

Vinyl Rappings returns with the continuation of the interview with performer/producer Ralph McDonald. Also, an exclusive with R&B comeback Solomon Burke.

Vinyl Trackings lowdowns the discographies of The Electric Light Orchestra, Johnny Winter, The Bee Gees and Donna Summer.

Feature articles in this issue are fun and interesting. Bill Bruford talks about his career and the formation of his new band, U.K. The professional-doings of Don Potter are explored through an acute perspective.

An article on costumes and music explores the phenomenon currently over-taking concert stage shows. This is complimented by a tongue-in-cheek look at the newest wave in music, Toga Rock.

Aluded to in the last issue, and instituted in this issue, is a continuing feature on a segment of the mainstream in music: Southern Boogie Rock. This interesting and informative series traces history and gives a feel for what happens in the music business.

Arthur Takeall makes it to this issue from an article previously omitted. Arthur is one of the top-jocks in R&B radio and his boogie is trced through The Soul Side of Personality.

VINYL EDITION #6 continues with HISTORY LESSON #15, the previous 14 were in issue #5. These are culled from The H.B. Plunkett School of Tuneful Timbre.

We hope you enjoy this issue and can take the humor and satire in stride. Any suggestions for future Vinyl are welcome.

□□□

Jay Beckenstein (front and center) leads the rest of Spyro Gyra out of the woods. From left to right: Tom Shuman, Eli Konikoff Jr., Jeremy Wall, Kim Kurzdorfer, Geraldo Valez and Fred Rapillo.

SPYRO GYRA SOUNDS AROUND

"Spyro Gyra is a hybrid band," says keyboard player and composer Jeremy Wall. The music of this versatile band has been called salsa, Top 40, rock, easy listening and jazz. But whatever you call it, it's warm, polished, pulsating, and most of all, it's energetic.

Spyro Gyra is rapidly soaring in popularity and notoriety around the country. Their music has ranked on six *Billboard* (the bible of the record industry) charts. *Record World* (another trade mag) named them as "The New Jazz Group of The Year."

Presently in their first national tour, the group is exciting audiences and converting numbers of listeners into avid fans. When appearing recently at New York's "Bottom Line" as the opening band for Gary Burton, they received standing ovations at each of their shows. They have since been invited back as headliners.

As a musical force, Spyro Gyra sustains a more pop kind of sound. They listen closely to Marvin Gaye, Earth, Wind and Fire, Quincy Jones and Weather Report; and their production style reflects these influences. Spyro Gyra's songs are warm and the seven musicians in Spyro mirror a quality of diverse musical energies.

The band members are culled from a wide variety of experiences. In their own right, each member is a writer. Each brings into the band an expertise from either formal musical training, touring or session work.

Jay Beckenstein and Jeremy Wall form the keystone of the band. They are responsible for most of the material and play reeds and keyboards respectively. On bass is 6'5" Jim Kurzdorfer, whose name curiously translates to "short person."

Other musicians filling out the expansive sound are Tom Shuman, keyboards; Eli Konikoff Jr., drums; "Fast Freddy" Rapillo, guitar; and Geraldo Valez, the percussionist from Jimi Hendrix' Band of Gypsies.

Spyro Gyra's forthcoming album, as yet untitled, highlights the energy of their first album while focusing it into a stronger musical statement. The band had more resources available in regards to studios and session men. Indeed, this follow-up effort reflects the professionality, quality and respect which was earned from their debut.

IQ

The Who "Who Are You" MCA-3050

In "It's Only Rock and Roll," Mick Jagger asks if it would satisfy you if he ripped his heart out right on stage. Pete Townshend takes it a step further by pouring his guts out on vinyl. "Who Are You" sets an arrogant stance with its chip on the shoulder challenging attitude. The world's angriest group, The Who, has their first new release in three years.

Instrumentally "Who Are You" marks a return of the dynamic slashing attack on guitar that Townshend is known for, accentuating the violence inherent in the street punk formulation of the Who's brand of rock and roll. Seven of the nine cuts are out and out Who rockers starting off with "New Song" which blasts a challenge to the fans to accept new music and develop with the band. "Had Enough," written by John Entwistle, has to be one of the most commercial tracks on the LP. Roger Daltrey bitingly delivers a defiant lyric. "I've had enough of being nice...suspicion takes the place of trust... If you slap one cheek I ain't gonna turn the other." The song finishes on a very ominous tone - "Here Comes the End Of the World," the second of three Entwistle songs follows, "905." Taken from his long planned but now scrapped science fiction album it speaks the words of a man named 905 who was created in a society very similar to Huxley's "Brave New World," raised in suspended animation until adulthood. He knows something is wrong but just can't quite place it.

"Sister Disco" by its title alone caused consternation among Who fans. They didn't go disco, but it reveals a new vitality that Townshend has found for life. One of the two guitar songs, "Music Must Change," has a blues quality to it with a power building chorus reminiscent of "Behind Blue Eyes." Opening side two is Entwistle's "Trick Of The Light" about a man's encounter with a prostitute causing him doubts of his sexual ability, "Was I all right, did I take you to the heights of ecstasy." Could a

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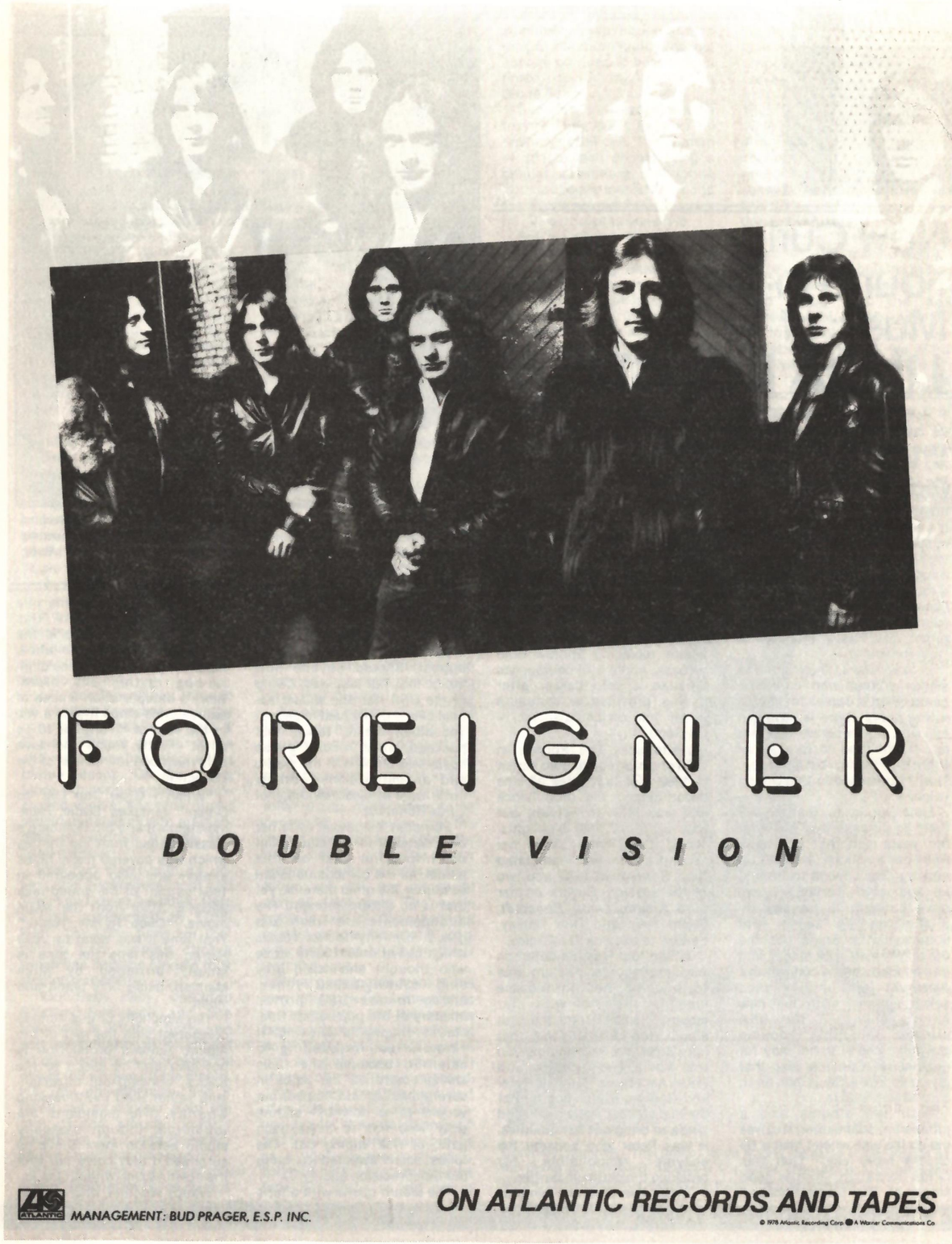


New Curl Found in the Music of LINDA RONSTADT

This article might be taken to be an impressionistic view of Linda Ronstadt. After all, Linda has become such a fixture in the music industry that it has become hard to separate the myth from reality. And maybe it's through that myth that so much of the romance surrounding Miss Ronstadt has been created (for instance, popular rumor has it that Gov. Jerry Brown of California is her "boyfriend," on the other hand, rumor also has it that they're "just friends").

In any event, there's not a singer around who can beat Linda when it comes to singing a love song. There is so much emotion which comes out that one might tend to forget that there's a song being sung. There's presence in that young voice.

How young is that voice? Well, to surpass that cliche of ten years ago that you can't trust her anymore, she's 31. A nice age for anyone to be and an age which certainly bears more strength to her accomplishments as being real achievements. She's become the only female rock singer who has headed up five consecutive *platinum* (one million plus sales) albums. With her new album, *Living In the USA* already shipping double platinum, she's on her way for number six. Consider also that *Living In The USA* is her tenth solo album release.

With ten albums and a prospering solo career, it drives me up the wall when I hear a DJ on the radio say, "That was Linda Ronstadt, former lead singer of The Stone Poneys." That is quite irrelevant today. The Stone Poneys were a country/folk/light rock trio which played the LA club circuit 14 years ago. They also had three albums on Capitol Records and only one hit single, "Different Drum," a tune penned by ex-Monkee Mike Nesmith.

What happened to the other two thirds of The Stone Poneys? Bob Kimmell, guitarist, has seemingly disappeared from the music scene. Kenny Edwards rejoins Linda on the *USA* album, replacing Andrew Gold on bass. Andrew, of course, has persued a solo career after having provided a dynamite guitar solo on Linda's "You're No Good."

Linda split The Poneys in 1968 and started her solo career in 1969. Her first three albums never gained the prominence she was later to achieve but they did have their highlights. "Long, Long Time," from her second album, was nominated for a Grammy in 1970; and two of the session players on her third album, *Linda Ronstadt*, Glenn Frey and Don Henley, flew off to become The Eagles.

Album four was her debut on Asylum Records. Asylum was to become her formidable machine, but not with that album. It wasn't until the fifth album, *Heart Like a Wheel*, that her career started zooming. On that album, she joined up with Peter Asher (the Peter of Peter and Gordon, British-pop duo of the mid-sixties). Peter packaged Linda to bring out her qualities. It was Peter who became the enzyme responsible for breaking the platinum barrier.

Those five platinum albums, *Heart Like a Wheel, Prisoner In Disguise, Hasten Down the Road, Greatest Hits* and *Simple Dreams* testify to Linda's broad appeal. Should anyone now doubt that her last wax, *Living In the USA* has the widest appeal of any of her past releases? That album is a well thought out package, which recording-wise spent two months in the studio and appearance-wise, brings out a more wholesome image of Linda Ronstadt.

The new look for Linda Ronstadt is just part of the new image being created for Linda Ronstadt. Essentially, she's still the sweet, back-home country girl, but her repertoire breaks into some new stylings on her newest album, *Living In the USA*.

Someday Linda will write her own material for an album, but don't look for that on this album. All the compositions are covers on the other material, yet that is no disappointment. The arrangements are fresh and give a diversity to her vocals which call attention to all those who thought she could only sing country-based tunes. *Living In the USA* proves mastery of the pop-ballad. Ronstadt's singing is unerring. It actually can be exciting to listen to because she risks losing control of her voice in several passages. Compare her vocals to a downhill slalom skier who has to make each gate, or risk wiping out. The tunes seem selected to bring out that precision quality.

The album opens with a tune erringly referred to as the title cut, "Back In the U.S.A." This 1959 Chuck Berry tune is the only true rocker on the whole album and is a good piece of jitter-bug rhythm and blues. Berry's interpretation snides of satire, Linda sings it with a vim in the vein of "it's great to be alive." Pretty much the tune sets the mood for the rest of the collection.

"When I Grow Too Old To Dream" remakes Oscar Hammerstein's II and Sid Romberg's classic ballad from the thirties which was covered many times already and also appeared in 1954 as part of the soundtrack (MGM-E 3153) from the MGM movie, "Deep In My Heart." That time it was sung by Jose Ferrar, this time the tune is simply arrnaged by Mike Mainieri, using only piano and vibes.

The simplicity of this song is consistent with the rest of the album. Asher's production is not lush and he keeps to the basics, bringing out musicianship rather than multi-tracking wizardry. The musicians are top-notch, though basically studio session men. Don't be surprised if they come out with their own album, without Linda.

Waddy Wachtel, who handles guitar chores with Dan Dugmore, is Jackson Browne's featured guitarist. Kenny Edwards, that ex-Stone Poney, is reunited with Ronstadt on bass. Russell Kunkel drives the drums. Kunkell drummed for The Section which had backed Jackson Browne and James Taylor. Keyboards are tickled by Don Grolnick. Of course, producer Peter Asher fills in on various light percussion and some background vocals.

The band of Wachtel, Dugmore, Edwards, Kunkel, Grolnick and Asher also handle Ronstadt's touring duties. Saxophonist David Sanborn, a recording artist in his own right and Linda's currently-rumored boyfriend, besides occasionally sitting in on a concert, performs the breaks during two of the album's tunes.

Continuing with the album, "Just One Look" remakes the Hollies' tune from around ten years ago with a fifty-ish feeling. The hook which lends to the fifties is a subtle rhythm and melody line found in the chorus which resembles the 1956 hit by Mickey and Sylvia, "Love Is Strange."

Linda sings her interpretation of "Alison" by Elvis Costello with a tear in her eye. It almost seems that she is living the part of Alison through a transposed sense of tenses in answer to the original version.

J.D. Souther comes through on another Ronstadt album by contributing "White Rhythm & Blues." This is a soft, gentle and melodic ballad sung with a bluesy feeling. On this song, Linda supports herself in background vocals. The other tunes requiring backgrounds are handled by various friends and band members.

Side two starts with an upbeat and throaty version of "All That You Dream," a cover from a tune popularized by Little Feat. The song turns up that belting and rasping chorus which has become Linda's rock singing trademark.

"Ooh Baby, Baby," one from Smokey Robinson and The Miracles, is another fluffy and soft interpretation which should hit big marks as a candidate for one of the singles off the album. It's very non-offensive, and if taken out of context from the rest of the album, doesn't sound like the Linda Ronstadt you've grown accustomed to.

The next tune, "Mohammed's Radio" by Warren Zevon, brings out the country twang in Ronstadt's voice and acts as the cut which reaffirms her folk/country-rock roots.

"Blowing Away" is the weakest cut on the album, but it's reminiscent of early-early Ronstadt material. The album closes with the Elvis Presley classic, "Love Me Tender." The tune is sung in an innocent little-girl voice which really hooks the song's appeal. Add to this competent finesse with acoustic guitar by Wachtel and melodic organ-fill by Grolnick and the song becomes one of the most memorable cuts on the album and a suitable piece to close the package with.

As a whole, the album is more low-key than past Ronstadt efforts. But this may be the album for Linda which opens up a wider audience. It may also be the album which breaks the cliched image built up over the last ten years about Linda Ronstadt.

Linda has been pigeon-holed as being a big country mama singing rock and roll; a sexy, knock-'em-dead broad. Such comparisons are rather degrading to womanhood and in particular to Linda. The time has come in Linda's career for her to catch up on her own image and to be able to say, "Hey, look, this is what I am. Accept me as a person." Linda Ronstadt has never really been given that chance.

So along comes *Living In the USA* and Linda is wearing roller skates and projecting such an aura of wholesomeness that she's be welcome home to anybody's dinner. The bit with the roller skates might seem to be overdone as they're on the record label, the front cover, the back cover, and the inner sleeve. I doubt that this presentation will get her increased play at roller rinks. The inside cover is one of Linda (without skates) and her band at a roadside diner — a bit of the flavor from the past.

What contributes more to the new image besides the skates is the hair-do. The hair-do has been controversial. Why did she do it? That question has been in the air ever since the first photos of it had been released. After all, long hair has been part of a cult thing in showing opposition to "the establishment," and Linda has long been placed as a figure in the "anti-establishment ring." Well, maybe the time has come to get off of splintered soap boxes and to look at the more human needs. There's no need to beat a dead horse, or for that matter, a Stone Poney.

But what do the roller skates mean? They don't *have* to be anything symbolic. The change of image itself should bring a greater awareness that Linda Ronstadt does indeed exist and the album proves that she can't be pinned down to one style.

She's a singer. A singer who has been bandied around by the critics for being stuck in the rock & roll syndrome. Maybe *Living In the USA* is symbolic. Just as America offers a wide diversity of things and is a land of opportunity, this album is Linda's opportunity to explore the diversity within herself.

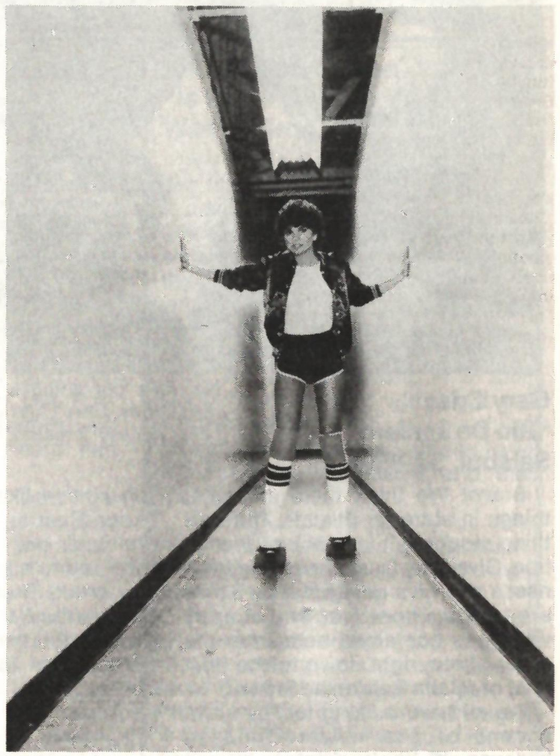
Living in the USA is being able to be free. With the album, *Living In the USA*, Linda expresses the sort of freedom which saw her moving from Tucson to L.A. when she was 17. With the same individuality, she has the right to come across as the wholesome, All-American girl; the girl who has sensitivities and emotions. In line with current human-liberation movements, Linda is expressing her femininity — instead of the macho-woman image which was hoisted at her.

Her career has been a long, hard climb and she has achieved a lot. We should allow her to be free and to be self-expressive. After all, we allow ourselves the same freedom.

CK

WORDS: "Did I miss the skyscrapers/ Did I miss the long freeways?/ From the coast of California/ To the shores of the Delaware Bay/ You can bet your life I did/ Till I got back to the U.S.A."

Back In the U.S.A. - Chuck Berry



Compare, compare. This photo, taken during the same photo session as the photo on the cover, reveals a few subtle changes. In a Samson-like stance, Linda keeps the walls of the roller-rink from pressing in.

CONCERT CATCHES: Todd Rundgren at The Agora

Todd Rundgren bounds out to center stage, grinning as the applause generated by the appearance of the other three members of Utopia breaks into sheer pandemonium — the audience clapping, stomping and yahooing, as though there's no tomorrow.

He breaks into a jumping, twirling, frenetic version of "Real Man" and the show is on.

But it's not Utopia's usual large hall date. It's part of a current club tour put together for the group primarily for recording purposes.

The expected end result: a live album slated for Christmas-time release. Plans now call for the album to be released in all the familiar disc/tape formats, plus...are you ready? The first album ever released on videotape cassette for home use.

The show itself is classic Todd — no special stage effects, and slimmed down to a two-hour set of his most memorable work, including the rarely performed "Black Maria" and "Hello, It's Me."

To the surprise of many who expected a solo tour or perhaps a tour backed by members of the Hello People, this is a full Utopia gig with Willie Wilcox on drums, Roger Powell on keyboards and synthesizer and Kasim Sulton on bass. All four share vocals. When Todd performed his precedent-setting radio simulcast a few months ago and again when he began this tour at The Bottom Line in New York, members of the Hello people and artists like Rick Derringer, Stevie Nix, Hall and Oates and Spencer Davis sat in to jam.

But if it's the group's first small-hall tour in memory, it's also the most energetic for them — EVER. The reason for all the electricity has to be audience contact. Todd listens and talks to audience members during the show, sometimes stopping everything to accept the flowers, shirts and hats offered from the crowd. And it's plain he loves the intimacy of small hall shows as much

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No, he's not doing a commercial for malt liquor. Gary Criss enjoys the Latin-beat fantasy created from "Rio De Janiero."

Gary Criss "Rio De Janiero" Salsoul, SA-8504

Bravo! We think there are great things in store for this LP. The only thing stopping it is a lack of promotion. Give Gary Criss the publicity he needs and he's going places. There are good, positive and happy vibrations contained here from the cover photo, right down to the final note of "Calm Before the Storm."

We all have a liking for the Latin accent of the newer releases because of their "dance-ability." The dancers like it also. Latin-Hustle, Tango-Hustle, Hustle-Hustle, Cha-Cha and even freestyle — we've seen them all responding to this new artist. There isn't a single cut on the album I don't like and that's no exaggeration. "Rio De Janiero," "Girl From Ipanema," "Amazon Queen," and "Rio Lady" are the favorites.

It's - Hot! DSB

Bill Evans "New Conversations" Warner Bros. (BSK 3177)

This is probably the best solo jazz piano improvisation album since Keith Jarrett's. Although Evans cheats a little by overdubbing electric and acoustic piano tracks over each other, it's OK because New Conversations is really an excellent jazz statement. Highlighted by Evans' sensitive rendition of Cy Coleman's "I Love My Wife," the album is traditional American improv jazz in its purest form. The performance on every track is top notch, and the recording is super clean, which makes it seem as though Evans is right there in your living room. BP

HISTORY LESSON #15

Released at about the same time as *Magical Mystery Tour* by the Beatles were *Their Satanic Majesties Request* by The Rolling Stones, *Wear Your Love Like Heaven* by Donovan, *Disraeli Gears* by Cream, *After Bathing at Baxter's* by The Jefferson Airplane, *Horizontal* by The Bee Gees, *Earth Music* by The Youngbloods and *Wildflowers* by Judy Collins. All were seemingly avant garde in nature. HBP

Don and Kris Potter, dreams come true when you look for them.

Coming Up-front from Be-hind the Scenes

by Bruce Pilato

I can remember; it was almost three years ago. Don Potter and I both returned to Rochester on the same day. He had come to play a small club that has since vanished called The Wine Press; I had come in with a cute college co-ed who I'd met the previous week. She wanted to go out and hear a live act, but I preferred to stay home and have a nice mellow evening with some soft music. After a few minutes, we settled on Don Potter.

Now for anyone in the Upstate New York area, the name Don Potter goes back a long way. His first chunk of recognition came with a very popular local rock group called The Showstoppers. By the late sixties, Don and another co-member and friend from that band, Bat McGrath, would go on to become this area's most popular acoustic duo. Don & Bat stayed together for six years, recording one album for Epic as well as being featured on the early recordings of Chuck Mangione. When the split came in 1973, Don headed towards Nashville to shape his own career. After that, we didn't hear too much about him. I was looking forward to hearing him sing once again.

It was January '76, freezing cold outside, and we just barely got in the place before it reached its maximum capacity figure. Somehow I managed to get a table right next to the stage, and needless to say, the evening was a success in more ways than one.

Potter's show left his audience with this great feeling inside them. Kind of like seeing an old close friend that you haven't been with in years, and realizing how much you really missed that person. Don Potter's music generates warmth, and anyone who has ever heard him knows that.

And for many years it was frustrating because there was no Don Potter record. Oh, sure, you could find him here and there; on Bat's solo albums, on the Mangione discs and on the records of another then-unknown folkie named Dan Hill. But with the exception of a few very rare singles on Columbia, Potter had no record of his own.

All that changed nine months back when Don was approached by Mirror Records. The result of that

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Stomu Yamashta's Go "Live From Paris" Island (ISLD 10)

This record is pure excitement, from the moment is begins until the final note is played. Featuring an all star cast: Steve Winwood (ex-Traffic), Micheal Shrieve (ex-Santana) and Al DiMeola (ex-Return To Forever), among others, *Live From Paris* is one of the best jazz albums of the year. Winwood's vocals are convincing, DiMeola's guitar work is stunning, not to mention the machine-gun intensity of Yamashta's and Shrieve's percussion work. Working with a ten piece band, Yamashta has constructed four compelling sides of music. Ocassionally the music is straight rock, and at other times it gets funky...but on the whole, this is experimental jazz set in a solid rhythmic base. BP

Ashford & Simpson "Is It Still Good to Ya" Warner Bros., BSK-3219

No, Ashford and Simpson are not two football players. Rather the pair is a songwriting duo turned singers. Since they released their first album some six years ago, the two have met with mild success. In keeping with their line of mild success, the duo have released a new album called *Is It Still Good To Ya*.

As the title suggests, *Is It Still Good To Ya* is filled with eight seductive songs. Each are soulfully produced to create an intimate feeling between the listener and the music.

Both the music and lyrics are filled with the Motown sound which definitely adds to the album's appeal and marketability.

Ashford and Simpson have in the past released some good music, mostly soul music. One can expect more good music from the pair in the future, the question is, though, is *Is It Still Good To Ya* a good representation of Ashford and Simpson; the answer is yes. JF

Vinyl Rappings:

Solomon Burke

Solomon Burke

Many times, music stars will come out of retirement because they need the cash. Solomon Burke, who once led the R & B pack, broke a busy schedule to come out of retirement because he loves performing his music. In the meantime, he's been up to bunches of big things which are talked about in this Vinyl Rappings.

Vinyl Edition:
Might I understand that you started off by singing Country-Western music?

Solomon Burke:
Not really, it depends on how far you want to go back. If you want to go back to the fifties, then no. If you want to start in the sixties, then yes.

Vinyl Edition:
You've been around for quite some time.

Solomon Burke:
Yes, since 1954. We had our first million seller on Apollo Records called "You Can Run, But You Can't Hide," which was a pop-ballad. The second million seller was, "No Man Walks Alone, No Man is an Island," which didn't win me any R&B fame. Then we came to Atlantic Records in the sixties with "Just Out of Reach of My Two Empty Arms," which was the first Country and Western to ever cross over by a black artist. After that we had "You Don't Have to Go," and "Travel Along." These were big in Country and Western. We stopped the Country and Western and eased into what we'd call Soul Music. Here we had "If You Need Me," "Good-bye Baby, Good-bye," "Everybody Needs Somebody," "Cry to Me," and on and on and on and on.

Vinyl Edition:
Well, you've been off the block for a bit.

Solomon Burke:
I retired. I went into producing and into directing and into doing concerts in Europe. Basically, they were one nighters, things like that, special engagements, private performances and they've been keeping me very, very busy with television, motion pictures and personal appearances abroad for the past four years. We had not released any material. My last album was, "Music to Make Love By," on Chess Records and then we had one on Decension called "Roots," going back to my roots.

Vinyl Edition:
Who were the artists that you were producing?

Solomon Burke:
This summer past, we've been producing Leslie Uggums, the new Rosie Greer is coming, a group called The Tanyons. There's quite a few other artists. My own son has a record coming out; we produced his record. We've been doing some TV pilots, TV shows, music scores for them and about five movies. That's what we've been doing over the past year, year and a half. Basically, it's been doing very, very heavy and that was my reason for not being able to produce "Solomon Burke." We just didn't have the time to produce "Solomon Burke."

Vinyl Edition:
I've heard your album and it sounds as though you're reviving the old Mo-Town Sound. It sounds very sixty-ish, there's a lot of life to it.

Solomon Burke:
I'm going to tell you something you won't believe. I don't know because I haven't heard the album. I have one of these great arrangements with my producer. I walked into the studio, did the songs and I haven't heard from him since so I don't even know what the album sounds like. I'm sure he's done a fantastic job with it, as long as the record company's happy. I haven't heard it, if it sounds like the sixties, I'm not aware of it. I didn't know whether it was intended to sound like the sixties. I don't kow whether that's good or bad. Do you think it's good or bad?

Vinyl Edition:
I think it's good that a person would try getting back to a sound which was once successful; a sound which a lot of people seem to be passing by — like forgetting that it even existed, for that was real good-time music.

Solomon Burke:
Yeah, well, we had a lot of real good records in the sixties. But trying to be up to date is the most important thing. What's happening to music is that it is really turning around, backwards. You know when you look at "Grease" and other things, you say, "Wow, what's happening; it's turning back around."

Vinyl Edition:
Do you think that's the new direction for music?

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Solomon Burke:
I think the new direction for music is definite rhythms, great dance movement in the record, a lot of bass and bottom and a good story line. It has to definitely be in the grooves. I don't think they even care anymore if you can sing them. If it's in the grooves, if it clicks and if it moves you, then that's in. I listen to a lot of the top records that are out today and there's not a lot of great singers around. There's a lot of great rhythms, and great tracks, and fantastic lyric lines. As you stated, the lyric lines are going back to the sixties.

Vinyl Edition:
Do you foresee any change in the direction disco music is going?

Solomon Burke:
I think disco is getting stronger. A lot of people think it's getting weaker, but I think it's getting stronger and it's getting more progressive and more to be good music. I'm glad to see it because it brings back the musicians. Instead of using a two or three piece band to cut a record and to perform it, disco brings back musicians because they have to learn how to play. I'm glad to see it.

Vinyl Edition:
Contrary to those who would try putting down disco because of its musicianship, do you think that, in this respect, disco is beneficial?

Solomon Burke:
Yeah, of course I think it's beneficial. Number one, because it's going to put more musicians to work and make the artists work harder because they have to keep up with what's going on. A lot of artists have been getting away with a lot of loud noise, and you're not going to be able to get away with that anymore. You're going to have to get out there and perform, you're going to have to do something for the people. You just can't jive them. They're not going to go for it. You're not going to be able to walk out there in a pair of jeans and an old funky T-shirt and get over. It's not going to work. This is what disco has done and it's continuing to do that. Everyday there's a new disco club opening and everytime a disco club opens, it only establishes another nail in the wall that's being built by disco. I think it's great for the music business. It's actually going to put a lot of places on the map, record-wise, music-wise, engineer-wise. Lights and sound play a very big part in it. People are beginning to hear music. They're beginning to appreciate strings. They know when the horns come in and they're able to appreciate rhythms of all types: African rhythms, Latin rhythms. They can tell the difference and they know a soul sound when they heart it. Like the Bee Gees, or look at Andy Gibb, you can't get more soulful than that.

Vinyl Edition:
I've noticed on your album that besides having a lot of strong lyrics, like on your song "Please Don't You Say Good-bye To Me," which actually tells a story; you've got a lot of fine instrumentation. Well, your producer's done that, but you've got songs which sound familiar, like "See That Girl," and a couple of others which sound right out of the sixties.

Solomon Burke:
What Jerry Williams has basically done is he's went back into my catalog and tried to write around basic hits. He's done a very good job. For example, "The More," if "The More" does not take you back to the sixties of "Stand By Me," or the feel of "Under The Boardwalk," then you just weren't around when they were going it. The beautiful thing is that a lot of kids today are not familiar with that era. So to them it's new, it's fresh. It's just unbelievable. We're trying to keep as contemporary as possible and at the same time stay in the grooves and give the people what they want.

Vinyl Edition:
So these are all original compositions.

Solomon Burke:
Yes, they are, except for "Hold On I'm Coming," which was originally done by Sam and Dave.

Vinyl Edition:
Yeah, that's one monster of a song.

Solomon Burke:
I love that song. I've always loved that song by Sam and Dave. I think that's one record I went out and bought when I could have got it for nothing. I was just so crazy about the record that I wanted my own band to learn it and they did. We use it as an opener for my show. It's something I've always liked and I was thrilled to do that song again.

Vinyl Edition:
Right, the way it's come out, it's very driving, very stunning.

Solomon Burke:
Good, I'm glad of that. That's what we both wanted and what we're working for. Jerry is what I call an excellent producer. He's a very unique young man. It was really great working for him.

Vinyl Edition:
Are there any new avenues this album opens for you? Is there a slate of touring?

Solomon Burke:
At this time we're scheduled to start our tour on the first of September and we're booked into Vegas for next year. We have an exclusive two-day shot on The Johnny Carson Show and we've been moving right along. Right now we're in preparation of putting our act together with the mikes, the sound and the charisma which is needed to bring it to life.

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The Rezillos
"Can't Stand The Rezillos"
Sire, SRK, 6057

The Rezillos are punk-rock's answer to The Monkees. This five person band from Scotland offer plenty of catchy lyrics and crazed-out musicianship. The album opens up with "Flying Saucer Attack," this song has a chorus which is unforgetable and runs a walking bass line that hooks you to hear the rest of the album as you find out that bass is played by "Mysterious." You'd ask yourself, "How'd a competent bassist end up with this group, and who is he anyway?" Listening through the rest, not very many of the lyrics make sense, but good ol rock and power pop hold it together. Other notable cuts are "Glad All Over," yes, that is the Dave Clark Five tune; "I Like It," covered from Jerry and The Pacemakers, plus the instrumentation and arrangement on "Cold Wars," hints that this group has some sort of sophistication in it. The album is full of speeding guitar riffs, barrel-down drumming tight arrangements and precision breaks. A good party album for the high school riot or college beer blast. BJ

Liar
"Set the World on Fire"
Bearsville, BRK-6982

A new English rock and roll band, on the road for not quite two years and already the proud possessors of a recording contract. Fine harmonies, nice arrangements - they are punchy instrumentalists, and not afraid of strings or softer material. The album features several neat little twists - an astonishing bridge between the first and second songs on side two, in which the vocalists' long final notes magically become the intro to the next song; and a guitar solo accompanied by orchestra that is distinctly Middle Eastern in approach. The title track, as well as "Five Knuckle Shuffle," could be the singles that break this group - honest rock and roll, and a lot of fun. BM

Solomon Burke

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Vinyl Edition:
Sounds wild.

Solomon Burke:
I hope so. It's very exciting, I can tell you that, with the costume changes and giving them a touch of the old and the new. It's a lot of fun, the dance routines and stuff. It's just going to be great. I'm enjoying it. It's a lot of hard work, but I've been enjoying every moment of it. Stan Irwin, my manager, has been staying up night and day, watching the development of it and putting the orchestra together, the arrangements and coordinating them with the lights and the movement. It gets very exciting. I'm glad to see it and disco has brought this into effect.

Vinyl Edition:
So, your show's going to be more than just a concert of people playing instruments. It's going to be an all out production.

Solomon Burke:
That's correct, it will be something to see, hear and feel.

Vinyl Edition:
Are your ideas also getting plugged into what the show turns into?

Solomon Burke:
Yes, basically, in the general production, there's five different shows. The reason why there are five different shows is because of my variety of audiences. I have a very large following in Country and Western, also R&B, which I'm sure you're aware of, and my European market. Then there's my Las Vegas show which is completely different. Then we have two other stand-by shows so that if you see one show and you're there for more than two days, then you'd get a chance to see a different show. We're really working hard at it.

Vinyl Edition:
Is there any way one can catch all five shows?

Solomon Burke:
Certainly (ha ha), just follow us! That's all. We just play to have a good time. Well, that's what you have to do now. You have to really work at it. A lot of hard work has to be put into it and in your mind you've got to say, "Hey, we're all going to go out there, we're going to do a job and we're going to have a good time." The most important thing is that you're going to please the people and that's all you do. You can't please all of them, so you have to try your best to satisfy them at least because everybody's not going to be pleased. Everybody's not going to be happy. But you can satisfy them. There's a difference between pleasing and satisfying and we're going out there and try to satisfy them. In other words, give them a taste of everything they expect of Solomon Burke.

Vinyl Edition:
That's going to be a real exciting tour.

Solomon Burke:
I'm very thrilled about it. We're all very positive about it up here. Everybody, so far, the theatrical agents and booking agents across the country have become very excited and we're getting dates left and right. We're just very thrilled.

Vinyl Edition:
Wow, that sounds fun, being on the road, touring and especially the part about the five different shows — you don't have to get bored from doing the same routine over and over again.

Solomon Burke:
That's the important part. I've, for years, after having been on the road for so many years, know what happens when people see your show and they go to the next town and see the same show and then move on and it's the same show. They sit in the audience and say, "I know what he's going to say next, he's going to say, 'and then one day...' " They recite along with you and that can be very bad. After four or five times, a person, no matter how much they like you, they don't want to see it any more because they've seen it already. They wait until you come around with a new record, or new product, before they go to see you again becuse they can say, "Oh, he's going to do the same thing he did yesterday."

Vinyl Edition:
Do you think there may be any adversity with people who do concert reviews? Somebody may review one of your concerts, another person may read that review and say, "Oh boy, he does this, and that and this," and goes to the concert; you do a different show and it's not what he expected from reading the review.

Solomon Burke:
Well, the beautiful thing is, is that all the magic, all the magnetism will be there. So the things they will be looking for and the things they will be writing and talking about will be in each show. We'll be doing the new record, and we'll be doing a taste of the old hits. It's all a matter of manuvering them and moving them around and changing some of the props, or some of the scenery. We put all the dynamic parts, all the excitement and all the magic in each show by just adding on. It might be just in the colors. If someone says, "they were all in white and it was beautiful and so and so and so (not to give it all away)," then someone the next night might say, "Well, I saw them and they were all in blue." We're piecing in the magic and changing a lot just to make it different.

Vinyl Edition:
Yeah, so if they look at process, rather than content, they're on the money.

Solomon Burke:
That's absolutely right. In other words, you

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Robert Gordon/Link Wray
"Fresh Fish Special"
Private Stock, PS-7008

Robert Gordon once said that he's not trying to recreate anything... "This is how I feel." His second record of pure rockabilly, *Fresh Fish Special*, is strangely sterile, almost devoid of feelings - contrary to his quote. He has the conventions down pat, perhaps he loses something in the translation - the spark and fire that imbued his first album have been reduced to a mere sputter on the second album. The band remains the same - Link Wray performs with his usual primal consistency. The album does sparkle in a few spots - "Sea Cruise," Huey Smith's classic, as well as an intense, methodical version of Bruce Springsteen's "Fire," reflect the potential that Robert Gordon can attain - perhaps he can put it all together next itme. BM

Rodney Crowell
"Ain't Living Long Like This
Warner Bros., BSK-3228

Pistol packin', trouble-raising and marked by unpretentious and honest talent, Rodney Crowell's debut long-player, entitled *Ain't Living Long Like This*, should be of immense interest to country fans and rhythm and blues audiophiles alike. A musician and songwriter of no everyday comparisons, Crowell is destined for wide acknowledgement; the man satisfies with his drive, swagger and believability.

It was only a matter of time for Crowell. Certainly Crowell is no mere rookie, having written for such country luminaries as Jerry Reed and Emmy Lou Harris. It was with the always fragile Emmy Lou, whom he met through the mutual friendship of producer Brian Ahern, where his true potential was first realized. As a member of Emmy Lou Harris' scorching "Hot Band," he performed on guitar in a style that enflamed the band's name and contributed a bevy of high powered ditties, including "Tulsa Queen," "You're Supposed

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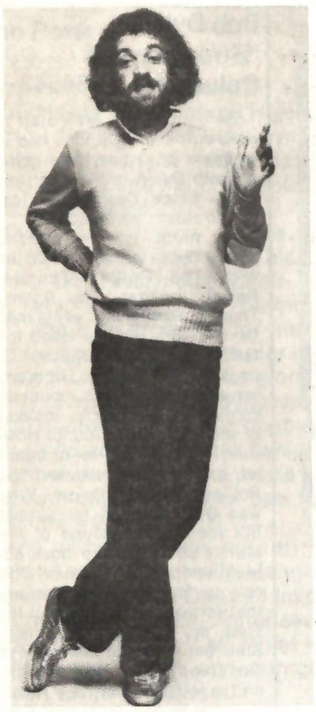

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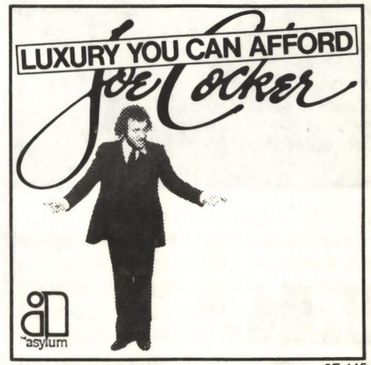

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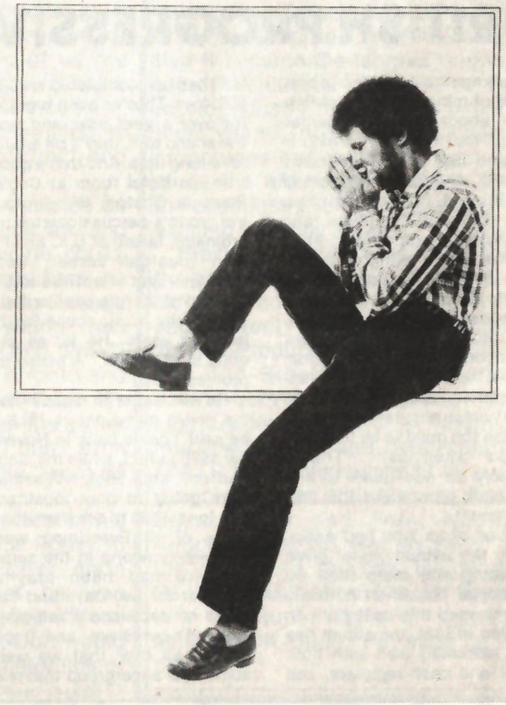

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Super Group? U.K. LEFT TO RIGHT: John Wetton, Allan Holdsworth, Bill Bruford, and Eddie Jobson.

U.K.
The Final Word in BRITISH PROGRESSIVE MUSIC

I remember a disc-jockey friend of mine told me last February about this new "supergroup" that had just formed in England last year. Their name was U.K. and they consisted of Bill Bruford (formerly of Yes, King Crimson, Genesis and many others) on drums; John Wetton (from King Crimson also, as well as Roxy Music, Family and Uriah Heep) on bass and vocals; Eddie Jobson (also from Roxy Music, and Frank Zappa) on violin and keyboards; and Allan Holdsworth (ex-guitarist for Soft Machine and Tony Williams' New Lifetime). It seemed too good to be true, and I was skeptical; "They'll probably do one quick lp and then split; groups like that just don't last."

Those of us who had anticipated the album were given everything and more than we had hoped for, when it finally was released this past April. In addition to that, the album has done extremely well with both critics and cash registers, and U.K. has just completed an SRO U.S. tour. They've been together for over a year now, and from the sound of it, they'll be around for a long time. And that's good.

In his hotel room at Copley Plaza in Boston, Bill Bruford, the group's percussionist-extraordinaire, talked of U.K. and his own musical career. Soft-spoken yet enthusiastic, Bruford at 29 has been a mainstay on the music scene for the last ten years. He is, as one critic labeled him, "A seasoned professional."

He was eager to explain how the group came about. "U.K.," he said, "dates back to November 1976 in fact, when me, John Wetton, and Rick Wakeman were going to play together... just for a while to see if anything came of it. Everything went completely wrong in the sense that we had been playing together for two days and had made no decisions whatsoever amongst ourselves, and it got printed all over that we were some new supergroup that was going to rival ELP; which was completely out of the question. Then the managements descended and the various record companies descended and everyone started arguing like crazy over who owned Rick and who owned me and who owned John Wetton. It was really terrible. Even if there had been a group, it would never have gotten together anyways."

But as a result of that fiasco, Bruford had written a couple of songs and he wanted them recorded. Thus, he began work on his first solo album, which would become a remarkable exercise in progressive jazz entitled *Feels Good To Me*. "As I was finishing that album," remarked Bruford, "John Wetton approached me and said 'why don't we play together anyways and how about Eddie Jobson as a third person?"

Jobson, who was playing in London at the time with Frank Zappa, met with Bruford and Wetton but had reservations

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Bob Dylan
"Street Legal"
Columbia, JC 34543

Before one can even start to review *Street-Legal*, one has to examine what has been going on with Dylan in the past few years since *Desire*, his last studio album, was recorded.

As most people already know, Dylan previewed *Desire* with The Rolling Thunder Revue. At first, The Rolling Thunder Revue was acclaimed far and wide. Critics loved the fact that Dylan was reappearing on stage for his fans. In many ways it was like the mountain coming to the people, instead of the other way around. However, critics, being an arrogant lot, soon tired of Dylan and The Rolling Thunder Revue. Why was Dylan touring for almost SIX months? Someone of his stature should, at the most, appear sporadically around the country for six weeks. After all, that format was successful for Elvis or The Rolling Stones. Still, just as it had become the "in thing" to praise Dylan, critics found it also very much in vogue to pan the singer. One writer for "Rolling Stone" Magazine, Dave Marsh, went so far as to call him an over-achiever, like Elton John.

Next came his now notorious TV special in the fall of 1976. Admittedly, the "Hard Rain" Special was nothing more than an obvious case of hard sell. Perhaps if Craig Stereo hadn't produced such a poor series of commercials, the show might have been considered a half-way decent promotional act. One by one critics panned the show, as well as the supporting sound-track album. However, forgetting about the Madison Avenue sparkle of the show, it was still another instance of Bob Dylan, et al, going on stage to perform for the masses. For the time being, it was the last chance for anyone, who might have otherwise missed The Rolling Thunder Revue, to catch a quick glimpse of the show.

For the next 18 months or so Dylan kept quiet. The truth of the matter was that he was going through a bitter divorce (Bob Dylan, a wife-beater? Come now, Sara, you can do better than that...) and working on the film version of "Renaldo and Clara." The movie was a final celluloid glance at The

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Don Potter

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encounter is now a new, hit album entitled *Over The Rainbow*. Released in July, the record has been picked up by many major radio stations across the country and is already in its second pressing.

Over The Rainbow comes at a time in Potter's career when his past labors are finally paying off. Dan Hill, whom Potter has performed with and even produced for the last three years, is now a huge star in his own right, and Chuck Mangione recently recruited Potter to handle the vocal chores on his new, double lp, *The Children Of Sanchez* (which is also the soundtrack for a movie starring Anthony Quinn). Not bad for a folkie from Glen Falls, N.Y.

And although he's hot off the heels of an SRO tour with Mangione and another lp with Dan Hill (expected to be his biggest), Potter seems rather unphased by it all. What he's really excited about, and with good reason, is *his* new album.

Over The Rainbow has all the elements to be a monster album; good pop songs and ballads, classic remakes, outstanding production and fine musicianship. And although it seems as skillfully crafted as any album by James Taylor or Dan Fogelberg, there is this personal edge to it that makes it seem as if Don is singing only to you.

The title track, which is a beautiful and highly emotional version of the Judy Garland classic, was originally a regional hit for Don &

Dan Hill

Bat back in the early 70s. The song was never released, but the tape ended up in the hands of a few DJs who quickly made it a popular request number.

This was near the end of Don & Bat's career together. Their album on Epic, *Introducing Don & Bat*, sold only in their hometown area and the company did little to promote it. Even though the duo was making good money playing around Upstate New York, they had become musically stagnant and opted to go their separate ways.

Soon after Potter reached Nashville, he was signed to Columbia Records by Billy Sherrill. Sherrill, who had gained recognition as one of CBS's top country producers (Charlie Rich, Tammy Wynette, etc.) was very excited about Potter. Potter recorded three singles in a period that lasted nearly two years with no success.

Although the songs were good, they all died a quick death. Potter now blames a huge political power struggle within CBS-Nashville that he was unfortunately caught in the middle of. "It was a political thing," says Potter with a slight tone of bitterness. "One of the promo guys wound up telling me one day, he said: 'Listen, man, none of us are gonna promote your record, because we've been told not to.' " Soon afterwards Don requested to be released from his contract and eventually was.

From there, Don concentrated on becoming a studio musician and gigged around wherever he could. One time about four years back he was playing a small club in Canada when a shy, Malato young man named Dan Hill approached him. "I was workin' in a bar in Toronto and Dan was trying to get a job there. He asked me if I'd go and ask the owner to hire him and I said, 'I don't even know what you sound like...what do you mean hire you?' "

Hill then performed several of his original compositions for Potter in his dressing room. Potter soon could not believe what he was hearing. "We became good friends right away," said Potter. Don would eventually become the major link of

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Eugene Ormandy & The Philadelphia Orchestra with David Bowie (narrator)
"Prokofiev's Peter & The Wolf"
RCA (ARL-1 2743)

David Bowie did this for his young Zowie, but his reading of this classic is so sensitive and enjoyable, that this album could become a children's standard. Ormandy's conducting of the orchestra is flawless, as is the production. On an interesting note, the first few thousand copies were pressed on green vinyl, making this a collector's item. A must for children of all ages. BP

Debby Boone
"Midstream"
Warner Bros., BSK-3130

Facts are hard to argue with. Especially when evidence lies in such one-sided proportion. America has bought enough copies of Debby Boone's "You Light Up My Life," the title track from her debut album of the same name to make her one of the country's favorite and most successful (not to mention wealthy) artists currently recording. In fact so many copies of the single were sold that it became the longest running, top-of-the-charts single that the music industry has seen in twenty-three years. Those are quite heavy proportions and it doesn't even include the album sales, much less the countless public appearances or winning Grammy Awards.

Proving, skeptics take heed, that the phenomenal success of her first disc was no act of insanity on the part of twenty million people, is *Midstream*. Produced by Brooks Authur and Joe Brooks, producer/writer behind both song and movie "You Light Up My Life," it is an album of retrospect, hope and deep beauty. The LP also includes songs by such varied artists as Neil Sedaka, Carol Bayer Sager and Peter Noone. Although "Oh, No, Not My Baby" is the classic of the set, the single "God Knows" should push Debby into the super-strata of musical spheres. Oh, Daddy Pat must be so proud. DP

Auracle
"Glider"
Chrysalis, CHR-1172

The Western New York region has produced some excellent jazz-influenced and jazz-rock artists in the past few years. Spryo Gyra, Chuck Mangione, John "Spider" Martin, and Bat McGrath are just a few of these "rising stars." Having just released their first album, *Glider*, Auracle may, in the future, give some of the aforementioned artists a run for the money, but not quite yet.

On the surface, *Glider* gently soars, song for song, from beat to beat with basic, yet sometimes formulated jazz rhythms. Still, one member of the band does seem to shine above his fellow musicians, that being keyboardist John Sherry, Jr. Throughout the album, Sherry's keyboards carry the band's music often like Donald Fagen and his lyrics carried Steely Dan in their early years. Sherry's influence is particularly noticeable on the album's title track. It also might be noted that Sherry is the band's most prolific writer.

Like Weather Report's "Birdland," "Columbian Bubblegum" is a jumpy, if not a catchy jazz tune. "Columbian Bubblegum" is typical of the Latin beat that graduates of The Eastman School of Music in Rochester tend to swell upon. These folks, like Chuck Mangione, another graduate of the Eastman School, like to sneak that Latin beat in as much as they possibly can without being overly redundant.

Glider is Auracle's first album and, accordingly, there are a few weak spots in the album's music. Yet despite these, perhaps over critical comments, *Glider* would be an enjoyable piece of music for those who prefer the jazz-rock sounds of Spryo Gyra and Chuck Mangione. JF

Auracle pondering ways to make their music take off.

HISTORY LESSON #16

In 1959, Johnny Maestro was the lead singer of The Crests. In that year they had a big hit single with the song "Sixteen Candles." In 1969, Johnny Maestro was the lead singer of The Brooklyn Bridge. In that year they had a big hit single with the song "The Worst That Could Happen." It's almost 1979 and nobody knows where Johnny Maestro is or if he's going to re-surface again with another hit single. HBP

CROWELL

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To Be Feeling Good," "Leaving Lousiana in the Broad Daylight" and the song that provides the title for his debut release, "Ain't Living Long Like This."

His first disc, coincidentally, is produced by Brian Ahern in a brilliant testimony to Crowell's singing and writing skill. The record features nine songs, all but three of which are originals. Included among those three is the old Dallas Frazier hit, "Elvira," which is the lp's stompin' single release.

Backing Crowell is a veritable Who's Who list of pickers and strummers that include Ry Cooder, Hal Blaine, Dr. John and Willie Nelson among others. And Crowell still manages to cut through with six-gun clarity. DP

Joe Farrell
"Night Dancing"
Warner Bros., BSK-3225

Don't be fooled by the title, this album is not a disco product. The album is arranged pretty much in popular jazz form. Farrel doesn't take too many risks on this album but it should be one which wins a lot of favor with the MOR, jazz and Easy Listening radio stations as he does cool renditions of popular songs. Included are "How Deep Is Your Love," The Bee Gees classic; "Another Star," the only thing missing is Stevie Wonder's vocal; and "You're In My Heart (The Final Acclaim)" by Rod Stewart. Another plus for the album are the backing musicians, giants like Herbie Hancock, Lee Ritenour, Chuck Rainey, Harvey Mason, Flora Purim and Richard Greene.

Joe Farrell seems buried on this album though two of the eight tunes are his compositions and he arranges only half of them. The other half are arranged by his producer, Trevor Lawrence, who also wrote the title track, "Night Dancing." Maybe the album cover is symbolic of Farrell's involvement on the album, it pictures three

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U.K.

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about leaving Zappa. Eventually he decided U.K. was really what he wanted so in late summer he flew back to England to begin rehearsals with Bill and John. Last to join was Holdsworth, recommended by Bruford who had used him on *Feels Good To Me*. By September of 1977, the line-up was complete. They signed with Polydoor Records and worked for six months solid putting their first album together.

U.K. (the album) is a fine first effort. It (as is the group is a synthesis of all the former influences and experiences that have been part of the four members' lives. Easily it is one of the finest progressive albums ever.

Bruford's musical past is a legend all its own. At 18, he joined Savoy Brown, his first professional band. That lasted only three days, when Bill promptly left the group because of "acute musical differences."

Next came Yes, a group he formed in 1967 with Jon Anderson and Chris Squire. After four and a half years of hard work, he left them with *Fragile* was in the U.S. Top Ten and *close To The Edge* had just been recorded.

From there it was on to Robert Fripp's final version of King Crimson, where he met Wetton. That group recorded four exceptional albums in half as many years, and toured often. Fripp, in September 1974, decided he was tired of the group and disbanded it before, according to Bruford, it had reached its potential: "I felt I hadn't reached my potential in that group and as much as that is true, then yes, the group hadn't reached its potential." In retrospect he says of the group, "It's been a very uncredited group in fact; it did a lot for English rock."

With the end of King Crimson came a free-lance period for Bruford. He hopped from one group to another, including Gong, National Health, Roy Harper Band, and finally Genesis. With them he did a few tours and is featured on the live lp, *Seconds Out*. "I think I could have stayed on quite easily," Bruford said of Genesis, but he opted for something fresh.

"My philosophy is basically: you join a group to learn. When the learning is done, you move to another group and you can learn in that, and then you move to a slightly more encompassing group and hopefully you can learn in that, and so on. That's what I'm getting out of music. Now if the only thing I wanted out of music was dollar bills, then obviously I should have stayed with the past three groups I was in. Among other things, I'm interested in longevity and I can only do that if I refuel my tank."

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Boston
"Don't Look Back"
Epic, FE-35050

Let me begin this review by first saying that I wasn't a very big fan of the first Boston record. Oh sure, there were a couple of tunes that really grabbed me ("More Than A Feeling" and "Rock and Roll Band") and the production was excellent, but on the overall, I just couldn't see what the big fuss was, and more so, why it had sold over six million copies.

After almost two years and countless delays, Boston has released their long awaited follow-up. Ironically entitled *Don't Look Back* (the irony is there because of the obvious likeness to their past disc), it is not really a second album but rather an extension of their first. I don't think anyone, including the band themselves, will deny the incredible similarities between the two records.

But even though the sound, the production, and the musical styles of the two records are almost identical, I really like *Don't Look Back*. Why? Well, mainly because, with the exception of the first two tracks on side two, the songs are much better. And that's the key.

Guitarist/songsmith/producer Tom Scholz even admitted in an interview that he really doesn't consider himself a musician in the league of Jimmy Page or the other hot contemporary guitarists, but rather as a composer. There is no doubt on this record that Tom Scholz can write excellent songs.

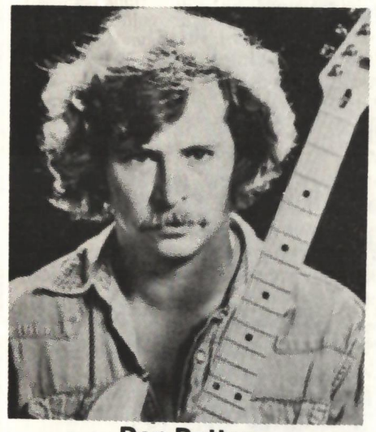
The title track is a good song, yet it will never be the single that "More Than A Feeling" was. "It's Easy" is a catchy, uptempo number with an excellent hook. "The Man I'll Never Be" is in my opinion the best song Scholz has ever written, and possibly one of the best ballads to be recorded in the last five years. But the all-around winning track of the album is a tune written by vocalist Brad Delp, entitled "Used To Being Used." Clocking in at a perfect 2:56, this is simply a brilliant pop single.

The major problem here, aside from the obvious lack of progression in the group's musical direction, is Scholz's obsession to produce the hell out of every track.

First of all, the entire album is so compressed that I was afraid my needle might get stuck between grooves. Secondly, Scholzs buzz-saw guitar has not merely become the group's trademark, but their most boring feature, as well. And thirdly, almost every arrangement is much too thick. There are overdubs upon overdubs upon overdubs. Only on "The Man I'll Never Be" does this heavy layering effect actually work.

But *Don't Look Back*'s strongest and most apparent feature is also its most redeeming one: the catchiness of the songs. After only hearing this record once, I found myself humming several of the tunes in my head for almost a solid week. And the fact that most of the songs are so appealing makes the album's major faults forgettable. BP

Hanging around their famous basement studio in search of new buzz-saw guitar riffs are BOSTON. Clockwise, the busy-haired fellow is Sib Hashian, Barry Goudreau, Fran Sheehan, Brad Delp and Tom Scholz.



Don Potter

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communication between Hill and his producers, since Hill was inexperienced when it came to making records. "Dan Hill was not ready for the music business. He's used to playing one guitar, one voice; he didn't want to hear about this big arrangement and all the bands and stuff. Of course, I'd just spent years in the studio and realizing what that was all about, and so it was up to me...and I slowly began to try to introduce him to what recording was all about."

Potter has continued to work with Hill, and he is featured on the multi-platinum album, *Longer Fuse*, and its single, "Sometimes When We Touch." Potter even produced two songs on the new lp, *Frozen In The Night*. The two musicians have done several tours together.

In between Dan Hill, Bat McGrath, and other studio work, Don spent most of the last three years in the Upstate N.Y. area, primarily writing and occasionally gigging. Then came the offer from Mirror and bebinnings of the new album. During the middle of planning for the record, Potter received a call from Chuck Mangione.

Mangione's newest album at the time, *Feels So Good*, was just ready for release when he was commissioned to write and record the soundtrack for the movie *The Children of Sanchez*. Mangione wrote lyrics as well as music and he asked Don to sing them.

Mangione had used Don & Bat on his classic *Friends & Love* album, and had employed Potter many times since then. "He called me right up," said Potter. "He said, 'Man, this is it; this is right back to *Friends & Love* again. It's gonna be the same music; I know we're just gonna get in there and knock people dead with it.' "

Potter immediately accepted the offer. He flew out to L.A. for three weeks of intensive recording. "It was incredibly emotional. Emotional really is an understatement. That thing was an incredible experience."

Potter went right out on the road with Mangione after the album had just been completed. He did two weeks with Mangione before quitting the tour to return to Rochester to finish *Over The Rainbow*. "I just explained it to Chuck. I said, 'Sooner or later I gotta start getting my own career together and now looks like the time.' "

The tour continued without Potter, and included the now famous Hollywood Bowl and Wolftrap shows, both of which Don was originally booked to play. Don, at present, is uncertain as to whether or not he and Mangione will ever work together again. "I don't know," said Potter in almost a whisper. "Chuck was a little hurt when I left. A little offended and a little hurt, and I think mostly because we all had experienced this highly emotional experience recording the album... and we all tied ourselves together at that point, because it was like 'we survived this, we can survive anything.' "

Potter realizes how easy life could be if he had stayed with Mangione; "If I at some time just wanted to erase my career and give it up totally and work for just Chuck Mangione, I could do that. You know, and just sing for him. But that would be all." The money would be good, but then Don would be giving up a career of his own. That is something he's worked too hard for, for the last 13 years.

So that brings us up to now. Don

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Lonette McKee
"Words and Music"
Warner Bros., BSK-3215

Enrapturing, enveloping, enthralling, exotic, posh, hypnotizing, compelling, alluring, simply, the music to be heard on Lonette McKee's first round is all of these things - a masterpiece in a light pop and soul vein. The modest but accurately entitled *Words and Music* is quite a deft and catchy work, filled with surprise, movement and, above all, soul.

Woven together with stinging albeit sparse guitar riffing, crisp, jazzy drumming and cymbal work, crystal clear production and moving arrangements, Las Vegas born Lonette McKee's record shows maturity and experience for a first statement. More immediate and compelling than even her cosmopolitan looks and figure, is Lonette's unbelievably scopic writing talents. On several songs, Lonette writes with wit, objectivity and urgency many other songstresses lack. Sample these wares, from the poetic "Blues":

When you're feeling lonely and/ You need my love/You'll come around and wrap your/Arms around me/ When you've had enough and/ It's time for you to go/You leave me just the way/That you found me/Well I've got to find/Something more than/Crying myself to sleep/At night over you, boy,/I need a man's hands./

It's more than just words and music! DP

Lost Gonzo Band
"Signs Of Life"
Capitol (SW-11788)

Formally Jerry Jeff Walker's backup band, L.G.B. are outstanding country-rockers in their own right. This is merely a very pleasant album. The songs are diverse enough to keep your interest throughout, yet the group stays consistent. Side two is definitely the better half; it includes a great version of "London Homesick Blues." Primarily a straight country rock lp, the group, however, somehow manages to blend country and reggae. BP

One of the most visual acts in the world of music and theater, KISS has become the costumed crusaders of rock 'n roll crazies. Gene Simmons is the lizard. Pouting Paul Stanley is the starry-eyed rock star. Ace Frehley plays in space and the kitty-cat on drums is Peter Criss.

Rock 'n Roll Rags Mean Riches

by Jim Fink

Throughout the history of live music presentations, costumes and elaborate stage shows have always been present. Contrary to popular belief neither Kiss, Todd Rundgren, E.L.O. nor Alice Cooper invented the idea of incorporating costumes into stage shows.

Although most tend to forget or neglect to realize, Operas—with equally if not more elaborate costumes and stage shows—have been doing this sort of thing for centuries. There was a time when opera was the most popular form of music as well.

More recent than the opera was burlesque, which originated over 100 years ago. Although the shows have recently been reduced to grade-B porno exhibitions, that form of entertainment is still in existence today.

Ballet is yet another form of entertainment that incorporates the combined elements of costumes and elaborate stage shows; as are Broadway musicals. The point is, that the use of costumes to entertain or excite a crowd is by no means a new form of entertainment that was created by the rock and roll industry.

Even in the history of rock, the idea of using costumes or stage shows to generate extra excitement from the crowd is not a product of the seventies.

In the early days of rock, the costumes were tight-fitting clothes and stage shows included well-timed and sensual moves on the part of the singer.

Taking nothing away from the talent and greatness of Elvis Presley, his career was definitely helped by his tight pants and allegedly lewd movements on stage.

In the sixties, blue jeans and drugs were as much a part of entertainment as sequins and alcohol were a few decades earlier. Mind-bending effects ranged from LSD, acid, and spiked drinks to intense light shows and tie-dyed effects,

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Joe Farrell

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luscious looking women trying to take Joe's saxophone away from him. Meanwhile, Joe is still trying to play it, even though the protective cover is still on the mouthpiece. If you're a diehard Farrell fan, you might find the album disappointing but somewhat acceptable as he does shine at moments. If you just like uncomplicated jazz, here's your album. IQ

Bonnie Bramlett "Memories" Capricorn (CPN-0199)

This is the best album Bonnie Bramlett has ever done, period. Most of us have forgotten her rich, soulful voice, since it has been a long time from the days of Delaney & Bonnie and Friends. With "Memories," Bramlett has never sounded better; the songs were obviously chosen with care, because they fit her voice to a T. Producer/arranger/writer Deke Richards has done a superb job here, and so have the contributing musicians (which include ex-Wings drummer Joe English). Best tracks include Dolly Parton's "Holdin' On To You," "Except For Real" and the old Blind Faith classic, "I Can't Find My Way Home." BP

Walter Murphy "Phantom of the Opera" Private Stock (PS 7010)

This is the second time this theme has been covered by a rock musician. In 1975, film director Brian DiPalma and composer Paul Williams put together "Phantom Of The Paradise," which was just a 70s version of this classic Lon Chaney epic. Murphy (best known for his disco version of the 5th of Beethoven) has done a good job of interpreting it musically, much in the same way that Rick Wakeman did "The 6 Wives Of Henry The Eighth" and "King Arthur." This lp is made up of solid arrangements, good vocals (when they appear), and only a reasonable amount of disco. BP

"Asleep" on the porch-steps, from left to right, Link Davis Jr., Ray Benson, Danny Levin standing behind Chris York, Chris O'Connell, Lucky Oceans sitting in front of Tony Garnier, Leroy Preston, and Pat "Taco" Ryan spilling beer on Bill Mabry.

There's No Dozing When You're Asleep At The Wheel

by Mark Leviton

America is rich in regional music, blendings of cultures that grow up in a tight community but never spread across the entire country. There is cajun music centered in Louisiana, combining French and African traditions, norteno, Texas-Mexican border music which shows the influence of German settlers who drifted into Texas from Southern ports and brought accordians and polka rhythms to Mexican song, various forms of jazz and rhythm and blues, a veritable melting pot of ethnic music, and western swing, a combination of country and big band jazz arranging. Asleep At The Wheel is one of the few groups drawing from this heritage and keeping it alive, touring Europe and the United States with their infectious, happy songs and consummate musicianship. The group undergoes personnel changes with the seasonal changes, it seems, but in their six albums they maintain a startlingly high level of energy, and their live shows, with their ten members crowded onto little stages in urban honky-tonks, are some of the best performances you can see today.

The group exists around a sustaining nucleus of singer Chris O'Connell, lead guitarist and m.c. Ray Benson, the smooth vocalizing of Leroy Preston and the off-the-wall steel guitar work of Lucky Oceans, who brings a wildness to the dance numbers that most straight rock bands can't approach. The repertoire consists of standards like "Route 66," and Bob Wills' western swing tunes like "Take Me Back to Tulsa," but the group has the ability to write songs themselves that sound like they are drawn from the twenties and thirties. One way they can recreate a style is through their superb arangements, where each instrument in the orchestra (for that's really what it is) is keyed to others, and there is never a lack of full harmonies, complimentary riffs and echoing melody lines. When the lyric mentions a train whistle, the arrangement is likely to call for a steel guitar and saxophone line that recreates one.

The vocals are usually handled in the blues and jazz vein, and especially when the band gets cooking behind Count Basie's "Jumpin' At the Woodside" or their original "Bump Bounce Boogie." Chris' sultry style transforms the group into a *really* swinging swing band. There is no band in America that can kick up the spirits of an audience with as much off-hand force as Asleep At The Wheel—they never seem to falter on stage.

The group has also recently become more involved in r&b, and with the addition of some new members including former Commander Cody fiddler Andy Stein. They have stirred in more cajun influence as well. Now their sets are even more dazzling displays of the whole spectrum of American sounds,

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It's No Longer The Year Of The Cat For Al Stewart

On his eighth album, *Time Passages* (Arista), Al Stewart solidifies his stance as a sort of English Jackson Browne type, producing records with a glossy surface and considerable technical expertise but lacking depth that goes beyond the beautifully modulated singing voice and the cool folk and jazz arrangements. Al started out as an exceptional folk stylist, but over the years he's added more and more musicians and acquired the skills of one of the smoothest producers in the world, Alan Parsons - a pattern which led to the breakthrough *Year of the Cat* album but has left a pit in the music that he has trouble filling.

It's disturbing that music as singable and pretty as Stewart's should contain so little else. Except in a few cases, like "Roads to Moscow" from *Past, Present and Future*, he uses historical settings and details as window-dressing for lyrics that can't hold up, filled with uncomfortable images and childish sayings. His trouble is compounded by the fact that he seldom writes real choruses for his songs, so that a line or two as a refrain often suffices where more dramatic lift is necessary. On the new album both his faults and his strong points are laid bare, and although there is a seductive quality to the overall *sound* there is something wrong.

"The Palace of Versailles" is a good example—it starts with lyrics that are weak, has mixed-up sets of images ("The wands of smoke are rising/From the walls of the Bastille/And through the streets of Paris/Runs a sense of the unreal") and proceeds with a nice

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THE WHO

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parallel be drawn to a performance before an audience in concert, wanting to satisfy the crowd? An ode to songwriting, "Guitar and Pen," tells of the frustrations and personal rewards of musical creativeness, the hours psent alone working on a song "with your only friends, your guitar and your pen." The most sensitive song on the album is "Love Is Coming Down," lamenting the difficulties of success. He is surrounded by people but feeling lonely, needing friends and looking for more in life. He says he is not a loser but asks did he really win, and would he do it all over again?

The spirit of the entire album is captured on the title cut, "Who Are You." Here is defiance, anger, idealism, a return of the "who are you to tell me what to do" attitude exhibited years ago on the anthem "My Generation." "Who Are You" stems from a confrontation that Townshend had in a London pub with two members of the Sex Pistols while he was down in his cups. The incident revitalized his mental condition, bringing him out of long depressive period, with an agressive spirit to attack life once more.

This very positive note that ends the album has since been diminished by the death of the "Prince of Excess," Keith Moon. A statement read by Townshend at his funeral gives all indication that the Who will continue, although in what exact form remains to be seen. The one great irony of it all is the cover of *Who Are You* that has Keith sitting in a chair that says "Not to be taken away." GG

TODD RUNDGREN

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as they do.

He leaps, prances, crawls and mugs his way through the set, including his famous mike-twirling rendition of "Eastern Intrigues," and caps off the set with an encore rendition of "Hello, It's Me."

"Here, you sing it, I'm sure you know the words," he shouts to the audience halfway through the number. Meantime, he is busy shaking the dozens of upraised hands thrust out of a surging mass of people pressed close to the stage.

Most of the dates on the 13-city month-long tour are for two performances a night — a pace that can only be grueling for a high energy show like this one. The group gets out of bed around lunchtime, does an onstage sound check in late afternoon and typically performs until about one in the morning.

The person with perhaps the easiest job on the tour is Dallas dancer

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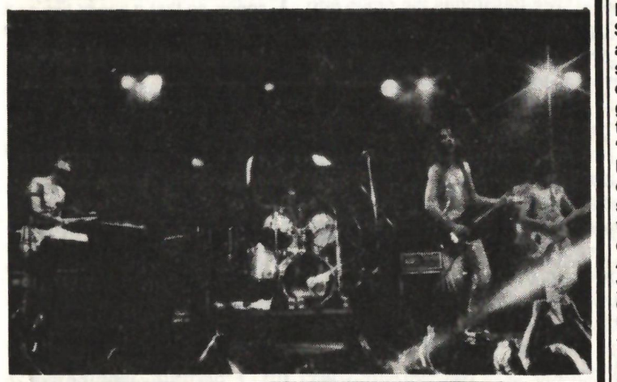
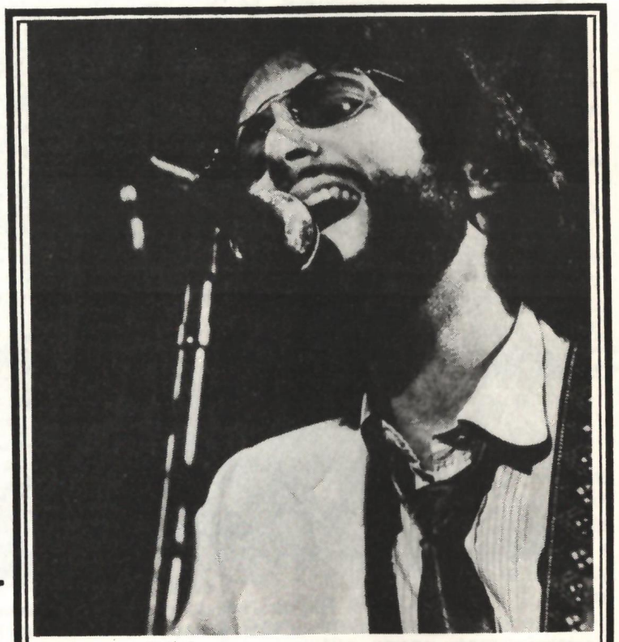


"The Runt" making history with Utopia.



Stephen Bishop "Bish" ABC, AA-1082

Most of the time, overnight success is a myth handily concocted to explain why somebody with seemingly indisputable talent was ignored by the very industry that now proclaims their discovery is a star. Songwriters and singers languish for years in the recording industry, rejected by agents, musicians and promo men, but when one of them slugs it out and comes out high on the charts, the business treats them as if they just naturally rose to the top like cream in a bottle of milk. As one look at the copyright dates on Stephen Bishop's newest album, *Bish*, will show, he's had songs waiting since 1975, and only now that he's a hit with the gold album *Careless* and his two singles "On and On" and "Save It For A Rainy Day" can he begin to get his backlog recorded. And he still has many songs (in a 1975 article he wrote for *Folkscene* magazine he claimed to have penned some 450 songs in the past nine years) which could not be included in this second disc. "You Don't Need My Love" and "puttin' On the Charm" are two fine tunes that will have to wait longer, and he has many other humorous songs like "There's A Hair in Your Enchilada" and "I Feel So Miserable Without You, It's Almost Like Having You Here" that may never get put on vinyl.

Bishop's songwriting talents were recognized before he ever got a contract himself, and at this point Kenny Rankin, Phoebe Snow, Art Garfunkel, Helen Reddy and many others have recorded and performed his songs. A song that Garfunkel did years ago, "Looking for the Right One," is included on *Bish*, an album full of the same romanticism and melodic dexterity found on *Careless*, the album that succeeded in giving some respectability to what otherwise might be found hopelessly MOR and "mellow."

Bish begins with an instrumental version of the *Wizard of Oz* classic, "If I Had a Brain," with Bishop doing one of his uncanny horn imitations with his voice alone (he calls it "trombone") but from then on it's all originals. The music is more r&b influenced this time around, and the sidemen are encouraged to rock a bit more, but it is still basically Bishop's knack for ballads that carries the record. His dedication to Yip Harburg, who co-wrote all the *Wizard of Oz* songs, is shown in "What Love Can Do," a tune that starts with a dippy chorus not unlike the Wicked Witch's

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Steve Goodman "Say It In Private" Asylum, 7E-118

Steve Goodman's recent appearance at the Philadelphia Folk Festival confirmed several things. First, Goodman is one of the most popular artists to inhabit the nebulous folk-rock idiom. Second, that he is a hell of a guitar player, and a very enthusiastic performer. His most recent album may do little to further his growing acceptance by the mainstream audience, but that's only a matter of time.

The album is overproduced. The sound, complete with strings, is so lush that it nearly smothers Goodman. Joel Dorn, who has achieved enviable success with Leon Redbone, gathers a vast array of acutely talented musicians, and nearly smothers them, also.

The record gets off to a poor start with the weakest song in the collection, "I'm Attracted To You." The arrangement is startlingly reminiscent of Paul Simon's "I Do It For Your Love"; no more need be said. Following that are two Goodman compositions, both very enjoyable. Goodman's lyrics are quite humorous; they explore the prospect of life being a strip of video tape with logic and demented vision. The song is appropriately entitled "Video Tape" - it nearly overcomes its top heavy string section.

The second side of the album is more rewarding to lovers of Goodman's style. The strings are gone, thus leaving Steve the room to stretch out and explore. He comes up with an amazing variety of songs - from a lightning fast duet with Jethro Burns (guitar/mandolin), to a bluesy Hank Williams' tune. Only Goodman could write a song about the infamous Mayor Daley, and communicate the respect Chicagoans have for his achievements.

The album concludes with a rousing eulogy to the twentieth century, co-authored by John Prine. Led by Goodman and Pete Seeger, it's a warm, passionate kneeslapper of a singalong - firmly re-establishing Goodman's ties with the folk community. Needless to say, it was one of the highlights of his Folk Festival appearance.

The album starts weakly, then seems to gain momentum as he works through the ten selections. By the time the album concludes, he seems to have hit a peak of energy. Hopefully, this peak will sustain the interim until his next album.

"If your life was on video tape/Wouldn't everything be all right/When your head hurts the morning after/You could roll it back to late last night/You could replay all the good parts/And cut out what you don't like..."

"Video Tape" by Steve Goodman

With lyrics like that, how can you doubt his inevitable success? BM

Tony Bird "Tony Bird of Paradise" Columbia, JC-34988

Tony Bird sings of brotherhood, truth, and racial equality - familiar terrain for a "folk artist." Yet he remains ahead of his time as a weaver of tomorrow's tapestries. Tony Bird is a white African, born in the former colony of Nyasaland. North of Rhodesia and due west of Mozambique, Malawi, as it is called today, is an African microcosm. It is one of the many third world countries erupting into the 20th century - a volatile blend of century old tribalisms and contemporary aspirations. It is a region of poignant contrasts, where the timeless beating of ancient drums compete with impatient taxi drivers leaning on their horns.

Tony Bird in Philadelphia.

Tony Bird is a product of this intense cultural fertility. His music spans a broad range - from the deeply imbedded rhythms of the veldt to the poetic clarity of the mountains. His first album on Columbia is an auspicious debut. Bird is an evolving artist; we must be aware of the damage that can be done by prematurely judging his work. Additional caution is required in that he is a performer much in the vein of Bob Marley - a purveyor of music that does not flow in the main current of today's popular styles. In short, he must be experienced with an open mind.

Topically, the ten songs diverse, ranging from a delicate ballad of love lost to a rousing celebration of the turbulent Zambesi River. The latter is more successful - Bird strongly conveys the images of his native Africa, etching them with an indelible style into the mind and soul of the listener. His attempts to explore topics more fundamental to the human experience tend toward a mawkishly stilted sentimentality. The opener on side two, "She Loves Someone," suffers from that simplistic approach - the arrangements spiritless, the delivery a little too cute.

The most immediately striking aspect of the album are Bird's vocals. He is possessed of a voice that has range and unique style. It is without doubt an "acquired taste" - nasal, nearly flat, heavily accented. His phrasing and pronunciation, while unorthodox to our rigid western taste, are subtle and expressive.

The arrangements sparkle with tremendous vitality - they are very rhythmical, working from a solid foundation constructed by the electric and acoustic bass, and various percussive instruments. "Nothing But Time," a lovely ballad reminiscent of the Dylan/Donovan early 60's style, features a flowing bass line that is hauntingly evocative. "There's a Bright Dawn," also on side one, again relies on a very fluid and rhythmic bass line to spread its musical gospel. Meriting special notice is the woodwind work of Morris Goldberg - he enriches everything he participates on, whether it is the forlorn "Mynah Birds," or the

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Elizabeth Barraclough
"Elizabeth Barraclough"
Bearsville, BRK-6978

Rumbling out of the southwest, via London, New York, Woodstock and Nashville, is the first recorded effort of a 23-year old woman, Elizabeth Barraclough. At twenty-three, she has traveled from the pristine deserts of New Mexico to the vibrant streets of London, living, learning, refining her art. This first album marks the beginning of a recording career that could make a considerable dent in the rigid stylistic guidelines that separate country from rock from reggae.

Her broad and vigorous pursuit of a personal musical style has allowed her to transcend not only her tender years, but those artificial barriers that inhibit cross-cultural musical inbreeding. To put it in simpler terms - anybody who can combine reggae, rock, and country without diminishing the value of their lyrics, and manage to attract some of the best musicians and production personnel in the business, is worth listening to.

Produced by John Simon, noted for his work with The Band, recorded by Steady Eddie Offord, whose magic with the control board has spelled success for Yes and ELP, among others, this album was recorded in London, Woodstock and Nashville. Nashville contributes some of its finest to the album - Kenny Buttrey on drums, Charlie McCoy on piano - with Paul Butterfield spicing the Nashville tracks with some fine harmonica work. The Bearsville tracks, recorded in New York, feature Todd Rundgren on guitar, and Bob Boucher on bass - Boucher is best remembered for his tremendously expressive work on Jesse Winchester's first album. Russell Hicks contributes some blazing work on pedal steel guitar - everybody coalesces around Barraclough's throaty vocals and stinging lead guitar work. And yes, she did write all the songs on the album.

Whether the lyrics accuse the listener, as in the burning, heavy opener "Who Do You Think's The Fool," or implore, as in the country style "Bony Mountain," one is immediately struck by their intensity - and the absolute sincerity of their delivery. Barraclough's voice can accommodate the gravel of the opening songs - and then move to the full and plaintive specifics of "Bony Mountain." That range will serve her well in the future... hopefully she will develop an accompanying range of songwriting skills to work against being typed as an artist of particular style. That sincerity is perhaps best exemplified in the following, taken from "Bony Mountain"-

"I'd like to pretend I'm not that scared, I'm crazy/ and I'm loaded and lazy,/ but I'm ready, I swear to God I'm ready,/to try again.'"

The comparisons with Janis Joplin are inevitable; every woman musical artist has to deal with them. Barraclough will transcend those comparisons with the ease that she transcended her youth and stylistic convention. She has both the time and the talent to emerge in a healthy and enriching manner.

The album certainly has its faults - much of its was recorded in a one take, no overdubbing style that suits Barraclough's craft but also allows a less refined edge to blur the focus of the instrumental work. Her lyrics could perhaps be tighter - nonetheless, the package is a fine first effort, well ahead of much that is on the market today. Elizabeth Barraclough has created a first album that will serve well as a foundation from which to build on. BM

Tony Bird

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delicate sax harmonies on the pristine and poignant "Cape Of Flowers." On hand for some very capable assistance are Stu Woods and Barry Lazarowitz on bass and snare respectively, on loan from Janis Ian, and WNY's David Samuels on marimbas and Boo Bams.

Bird's greatest success occurs when he writes of Africa. His musical arrangements reflect a vast spectrum of influences, from tribal rhythms to rock, folk to country western. "Zambesi Zimbabwe" is explosively infectious, with its offbeat phrasing, complex chorus and dialect. It recounts with fervor the legendary rising of the African Kingdom of Zimbabwe - an allusion to a strong and united Africa of the future. He is an optimist - a hater of oppression and racism:

"But the time is here for change, for the drums of truth to ring/And everyone must move to change your suffering."

-"Black Brother"

The imagery of "Cape of Flowers" is clear and concise, filled with poetic shadings:

"Sunsetted showers on grey mountain towers/Red dawns in the Cape of Flowers."

There is no label for the type of music contained in the ten songs Bird has committed to this album. They are, like reggae and salsa, both reflective of a different culture - and an acquired taste. With third world music gaining a greater acceptance throughout the established musical centers, the time should be right for an artist like Tony Bird. His songs are memorable, friendly and spirited - that's a solid foundation to work from. BM

John Dawson Winter III

ALBUMS

Johnny Winter
Columbia, CS-9826, released April, 1969

Second Winter
Columbia, KCS-9947, released October, 1969

Johnny Winter And
Columbia, C-30021, released July, 1970

Johnny Winter And Live
Columbia, KC-30475, released February, 1971

Still Alive and Well
Columbia, KC-32188, released March, 1973

Saints And Sinners
Columbia, KC-32715, released February, 1974

John Dawson Winter III
Blue Sky, PZ-33292, released November, 1974

Captured Live
Blue Sky, PZ-33934, February, 1976

Johnny And Edgar Together
Blue Sky, PZ-34033, released May, 1976

Nothin' But The Blues
Blue Sky, PZ-34813, released June, 1977

White, Hot And Blue
Blue Sky, JZ-35375, released June, 1978

Johnny Winter has also made guest appearances on most of Edgar Winter's albums.

VINYL TRACKINGS:

Johnny Winter

Johnny Winter has been a rock 'n' roll star for over ten years now. He has been regarded as one of the finest electric guitarists to ever record, and he came out of the same era that gave us Jimi Hendrix, Jeff Beck, Eric Clapton and Jimmy Page. His career (as with his physical appearance...) has always been a colorful one, and his ability as a guitarist has always been respected by peers, fans and critics alike.

After paying his dues and singing the blues in a number of bands and on a series of unsuccessful albums in his native Texas, Johnny Winter became one of the earliest "rock sensations" to sign with Columbia Records in 1968. His advance was reportedly over $100,000 (unheard of at that time). The first album, simply entitled *Johnny Winter*, was a simple exercise in blues-rock. But his speed-flash guitar runs and raunchy Texas voice soon became a phenomenon.

Second Winter soon followed. Musically, it was of the same direction as the first but it received controversy because it contained two discs but only three sides of music. It was too short to be a double lp, yet too long to be a single one.

With 1970 came the formation of Johnny Winter And. "And" was actually The McCoys (remember "Hang On Sloopy"?) and featured Rick Derringer. J.W. And soon became one of the most electrifying rock 'n' roll bands in America. Their Live lp is still regarded by many as the most exciting album of its type, ever.

The rigors of the road ended Johnny's career for a year in 1972, when he admitted himself into a hospital to kick a drug habit. He emerged in 1973, a new man with a new group and album (*Still Alive and Well*). Johnny soon regained his place among the top guitarists. Since then he has released five additional rock 'n' roll albums, an album of oldies done with brother Edgar, and an lp appropriately entitled *Nothing But The Blues*. BP

The SOUL Side of Personality

Arthur Takeall

This is Arthur Takeall

Once you have seen him and heard him, chances ar eyou won't forget him — his towering in-person presence, the originality of his talent, or his tough stance about his business.

"I want to be successful in this business of radio that's my art. I'm a businessman," says Takeall.

Born in Annapolis, Maryland, he attended the infamous Wiley Bates high school; then on to the University of Maryland where he majored in communication. Takeall did a short stint at KIXY in San Angelo, Texas where he was lauded for his outstanding prowess in broadcasting to the community.

During his military stay in the Air Force he was involved in various entertainment projects around this country and Germany. He received the Presidential Citation and other awards.

And now as a seasoned radio personality, his foremost consideration is projecting a positive musical image to his devoted listeners.

Takeall has been developing his delivery and well-paced shows at several radio stations such as WJBE - Knoxville, WBOK - New Orleans, WLOK - Memphis, and WERD - Jacksonville. He is currently program director and music director at KVOV, "the Kool Voice of Las Vegas." CO

Astrud Gilberto
"That Girl From Ipanema"
Image, IM-305

Wow! What a collection of musicians. Our jocks all feel it is an excellent work. The arrangements and production are out of this world — great. Many of us believe this album was blessed by the presence of Vince Montana and, of course, Astrud's soothing voice and lyrics. The Latin flavor of this orchestral masterpiece is extremely pleasant listening music. We've all enjoyed the increasing popularity of some disco releases with that Latin-South American sound and feel it will be a nice change from the hard core funk, and will grow even more in popularity. This LP may not appeal to the younger listeners, but those of us who know quality music say, yes, yes!

Favorite cuts: "Girl From Ipanema," "All I've Got," "Mamae Eu Quero/ Chica Chica," "Far Away!!," "Neu Piao," and "Black Magic." DSB

Moody Blues
"Octave"
London, PS-708

Back together again after a four year vacation from each other, the Moodies eighth album doesn't differ substantially from the previous seven. The harmonies are a little rougher, perhaps the sound is a little "rockier" (*Top Rank Suite* features some distinctly up-front sax playing). They can still wallow in self-conscious histrionics like few other bands, as evidenced by the "painful" Ray Thomas composition "I'm Your Man," a quavering dirge to human fallibility. Nevertheless...it's good to have them back. Justin Hayward is still one of rock's most distinctive, underrated guitar players. John Lodge can still pen some decent tunes. Undeniably, they occupy a soft spot in many a battered soul - their excesses are easily glossed over. One listening to the last song on the album, "The Day We Meet Again," and you're hooked. Welcome back... BM

K.C. & The Sunshine Band
"Who Do You Love"
T.K. - TK-607

K.C. and The Band are back with another shot of their infectious sound — the formula to the K.C. sound is still intact, and like all previous K.C. records, there is a variety of rhythms and the power to back them up. This album marks the first time that The Sunshine Band cover another record in their rendition of the mid-sixties soul classic, "It's The Same Old Song," written by Holland, Dozier and Holland. Though this cover ain't that shabby, the dance favorite on the album is "Sho-Nuff," which, in rhythm, beat and the use of vocals is reminiscent of another K.C. standard, "That's The Way I Like It." Though it's true that this album is not much different from other K.C. albums, one must realize the major purpose of his art. They perform "dance" music. The rhythm tracks might sound similar between all the disco albums he's ever put out, but K.C. has shown growth over the last five years in his ability to arrange around the framework. The Sunshine Band has always afforded good to excellent dance material. This album increases the K.C. catalog and affords us a variety of tunes, which means that instead of growing bored with his classics we can appreciate both the newer and the old. The album is another dance-step in time. DL

JOHN PRINE

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"That's the way that the world goes round/ One day you're up, next you're down/It's half an inch of water and you think you're gonna drown/That's the way that the world goes round..."

Living, losing, and most importantly learning - "Bruised Orange" rings true and clear -

"For a heart stained in anger/Grows weak and grows bitter."

He has clearly matured as an artist.

With Prine's regional appearances this fall in support of the album currently being negotiated by some local promoters, we may soon have the opportunity to watch one of "rock's" finest lyricists, firsthand. *Bruised Orange* is a concise, potent effort, brimming with sparkling insight and sure to make you smile. BM

Jackie De Shannon

Beatles Revived By Sixties Songstress

Having a song on the charts is not a strange feeling for Jackie DeShannon. Any Sixties trivia buff could tell you all about her two biggest hits, "What the World Needs Now is Love" and "Put a Little Love in Your Heart." In the same tradition as those two hits Jackie has resurfaced with yet another hit, "Things We Said Today," the old Beatles tune.

"Things We Said Today" is regaining a lot of old fans for Jackie, as well as new fans. As of late September, "Things We Said Today" was #37 on Billboard's Adult/Contemporary charts.

The song is also getting lots of airplay around the country. It's already made the Top 40 in the Carolina's, which in the music industry is a sign of a hit.

Besides the previously mentioned hits and "Things We Said Today," Jackie has had a long line of success. Her career began in 1960 (she was only 15 then) when she sang on the West Coast with a band called The Nighthawks. Both Jackie and the Nighthawks went on to further success. Jackie with her singles and the Nighthawks evolved into The Crusaders.

Through the 1960's Jackie's hits included "When You Walk in the Room" (later The Searchers covered the song and made it into another hit), "Till You Say You Are Mine" (another popular cover version by The Searchers). "Come and Stay With Me" (a hit for Marianne Faithfull), "Don't Doubt Yourself, Babe" (which the Byrds covered), and "Just Like Him" (with which P.J. Proby had himself a hit). As one can see Jackie was not just another "fly-by-night" artist, rather she was (and still is) a musical force to be reckoned with.

"Things We Said Today" is in many ways an appropriate choice for a comeback in Jackie's case. It was the British Rock and Rollers in the 1960's (The Searchers, P.J. Proby, Marianne Faithfull, Peter & Gordon, and The Liverpool Five to name just a few) who helped boost her career. Now, in another scene with a similar story line, Jackie De Shannon is once again being helped by The Beatles. JF

THE WHEEL

continued from page 19

and their latest album, *Collision Course* is a more conscious look through those "musical windows" that come with appreciating Ray Charles, Merle Haggard and Doug Kershaw at the same time.

The group also has a fine extra member, "Blackie" Farrell, a songwriter who knows how to combine old and new forms with dexterity. Most of his songs deal with contemporary settings in Texas but contain obviously age-old problems, as in his recent "Sonora's Death Row," which The Wheel haven't gotten around to recording yet but can be found on Leo Kottke's new album. In fact, all the members of Asleep At The Wheel seem to be existing in some joyful time-warp where homage to great music and a humorous stage presence peacefully co-exist. They assimilate Randy Newman's "Louisiana" as easily as the hilarious r&b death-row song "Go Get My Dinner," which they recently added to their repertoire. They are, quite simply, among the most enjoyable and enriching groups in America today, and anyone who samples their wares will come away happier. ML

TODD RUNDGREN

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Karen Darvin - Todd's lady. She pirouettes on stage for a dance interlude during the two instrumental segments of "Can We Still Be Friends?", as he tosses her a special wink. "That was the entire Utopia dance troupe," he explains after the number.

As the band links arms for a final bow and walks offstage, leaving the fans screaming for more long after the house lights have come up, you've got to wonder whether Todd Rundgren is at a crossroads; with continued artistic independence and musical innovation in one direction and with superstardom and pressure to write more widely saleable music in the other. DB

AL STEWART

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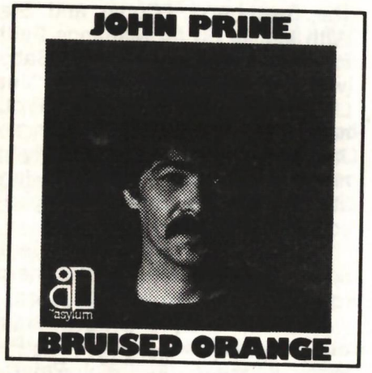
melody and lulling synthesizer work from Pete Solley into a rather lifeless exercise in fake historical perspective. Stewart can't help but drape his lyrics in high-blown allusions; "Timeless Skies" runs through a list of nostalgic cliches from lovers carving their names on a tree on down and compounds it all by referring to "Arcadian skies" as if the evocation is supposed to bring sighs. In "Man for All Seasons" Al throws in references to Valhalla, Henry Plantagenent etc. to make things seem exotic, but the lyrics are only vague. Nowhere does Stewart really get down to work with the words to his songs here, but luckily he pulls our interest in other ways by getting his instrumental group to support him, usually, with excellent work.

The opening "Time Passages," the title track and longest tune on the disc, is graced with a Phil Kenzie sax solo in a style familiar from "Year of the Cat" and its clones like Gerry Rafferty's "Baker Street." The swaying beat is perfect for Kenzie's jazzy overlays, and suggests the funkier beat that breaks through twice during the song unexpectedly. The string arrangement is used to set up a graceful acoustic guitar solo by Peter White (he co-wrote the song too) and the nearly seven minute track is kept musically interesting by Parson's expert atmosphere-building. "Life In Dark Water" is constructed like the usual modern Stewart song, with its science-fictiony tale of a living death, but the arrangement is livelier than usual, with an Elton John-style piano bridge and a Tim Renwick electric guitar solo that is superb. Renwick coaxes a crisp, metallic tone and curls notes around the rhythm, using the solo as an echo behind the last verse when Stewart's vocal takes over again. "Songs on the Radio," another six minute-plus job without much lyrically, begins with a dominating sax solo and mixes in an oddly used steel guitar while omitting the guitar solo spot altogether. If Stewart can steer away from the Muzak syrup and "sensitelligent pop," he can re-establish his progressive credentials and bring back the interest of those who found *Modern Times* and *Past, Present and Future* adventuresome and still not lose the great numbers who bought *Year of the Cat* because it was intelligent pop. There's no need for him to get lyrically sloppy or limp artistically, and the sooner he stops smoothing out *all* the rough edges the better. ML

John Prine "Bruised Orange" Asylum, 6E-139



John Prine's most recent album on Elektra/Asylum is his best in a long while. That statement doesn't diminish his prior work, but it allows us to more clearly discover what it is that enables him to succeed so persuasively.

The cover of the album *Bruised Orange* is a black and white, no frills portrait of Prine, wearing a Mona Lisa smile of bemused detachment. This is perhaps the very essence of Prine's music - simple, no frills - to be sure, there is a veritable gold mine behind that smile. One stylistic constant of his music has always been an understated, tongue in cheek sense of humor. This approach has in the past facilitated the delivery of the message. On *Bruised Orange*, Prine delivers it with unerring accuracy.

Producer Steve Goodman, skilled musician in his own right, has established a most conducive atmosphere for Prine. Working with some of John's most insightful songs to date, Goodman fleshes them out with some supremely competent studio musicians, and simple, expressive arrangements. Jim Rothermal, a key component in Jesse Colin Young's band, contributes hauntingly memorable moments to the album. His woodwind expertise imbues "Fish And Whistle" with the perfect shade of penny-whistle rambunctiousness, while his clarinet brings an unpretentious touch of pathos to "Sabu Visits The Twin Cities Alone." Jackson Browne, Bonnie Koloc, and Steve Goodman also lend their talents, and the mandolin dexterity of the legendary Jethro Burns (Homer and Jethro) can be found in several spots. There is an overwhelming sense of rightness about the music.

That sense of "rightness" carries over to the lyrics - this is the key to Prine's persuasiveness. He has always been a very strong lyricist - whereas his melodies lack overall diversity, his words overshadow that flaw. His pervasive sense of humor enhances the message - it is the message. The chorus of "Fish And Whistle" is an example:

"Father forgive us for what we must do/ You forgive us, we'll forgive you/We'll forgive each other til we both turn blue/Then we'll whistle and go fishing in heaven."

Prine's earthy, ribald measurement of passion in "Iron Ore Betty" must be one of the wittiest in recent times:

"I got rugburns on my elbows/She got them on her knees..."

Prine's lyrical skill fosters some stunningly precise images. "That's The Way That The World Goes 'Round" finds him frozen stuck in a bathtub - *"naked as the eyes of a clown."* Life experiences are transformed into music. He doesn't preach to his audience - he graciously lays it all out for you, with the implicit understanding that can take what you want, or need. Prine is a realist, not a fatalist:

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BISH

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guards and develops into a sort of surreal love song with lyrics like "There's a princess in the shadows/With a grapefruit for a face." Bishop deals with his recently won fame in "Bish's Hideaway" and "Recognized," which deal with the need to get away from the turmoil of fandom (which Bishop actually enjoys more than he might say) and stay the same old person he always was.

Disappointly, Bishop allows his commercial sense to get the better of him in spots, and "Everybody Needs Love" comes out being too calculated a follow-up to "Save It For A Rainy Day" in the way it's arranged, complete with a bumping Gene Page rhythm section. "Vagabond From Heaven," which starts the second side after a nice synthesizer interlude played by Steve Porcaro, meets a similar fate as the words are sung so fast, and the music is so dense with its two drummers, two electric pianos plus strings and a whistling chorus, that the meat of the material gets lost. Strangely, the orchestrations come off more sugary than the synthesizer and string ensemble parts that are used for similar effects, and "Only the Heart Within You" is probably the best arrangement just because the "fake" strings sound cleaner and brighter than the real ones. The track is also helped by Leland Skiar's bass work and the harmony vocal by Art Garfunkel that follows Bishop along for most of the way.

The cover of *Bish* is the sort of half-serious gesture that Bishop pulls in concert, where his outrageous stories and silly parody songs form as much a part of his stage personality as the delicate love songs. The photo looks like a still from an old Bette Davis movie, with Bishop looking pensive as he can. On the back of the cover, his profile is back-lit like a starlet, again the kind of seriousness that just *can't* be serious. Too bad he won't allow himself to translate more of his playfulness onto his records, where he may not feel it's appropriate. But anyone who's heard him sing his take-off on the Eagles' "Desperado," "Avocado," will tell you he's as funny and wild as he is slick. His screen appearance in *Animal House* presents him as the virtually unrecognizable folk singer who gets his guitar smashed by John Belushi, and his falsetto theme song for the movie is likewise hard to identify as him. Now that he's something of a teen idol, part of his wackiness is going into hiding, getting expressed only through his playful worshop of 30's and 40's pop and references to Cab Calloway and the Cotton Club in his lyrics. Perhaps he's right and writing of his kind requires more sobriety once success has come. At any rate, while there is plenty to draw listeners to *Bish*, it is his live shows that give the total picture. ML

U.K.

continued from page 16

And so that brings us up to the present and U.K. The group, although fresh in its sound, has been compared to many of the members' past musical units, especially King Crimson (which according to Bill is "nothing to be ashamed of; it's part of our natural heritage, and we (he and John) were one half of the group.)

U.K. is also gaining thousands of new fans at every gig they play. Their live show is an exciting spectacle that employs no visual gimmicks. Says Bruford, "There's a feeling in the group that the music is enough and any fine distraction would detract from the music."

The live show at present consists of about half of the album and a great deal of material that has yet to be recorded. The group is "testing" the new songs on the road before they put them on vinyl. So far, *all* of the material in their set has gone over well; the band is going to have a hard decision when figuring out what and what not to use.

The group is only performing their own material and none of the songs from Bruford's solo album. "We're not doing any of the material from my solo album because we didn't want to confuse the issue at this early stage," commented Bill. He concluded by saying, "The two albums came out really close and there must have been a bit of a feeling that U.K. must be Bruford's group...well, the answer is no, it's not; I'm just the drummer." BP

Billy is on the left (or is that Bobby?)

The Alessi Brothers- Driftin' Back to the USA

Driftin', the third and most enjoyable album yet to be released by Billy and Bobby Alessi, should be the one that breaks this duo here in the States. Alessi (as they are known) are identical, 24 year-old twins who in addition to being just about any teenage girl's dream date, are also excellent musicians and songwriters.

Being on the road with Andy Gibb and having their material recorded by a myriad of other artists (Richie Havens, Frankie Valli and Olivia-Newton-John, among them) has built a sizeable following for the boys in the U.S., but they still have a long way to go before they're as popular as they are in other parts of the world.

Their first two lps, although musically enjoyable, were duds over here but did exceptionally well in England, Holland, Germany, Brazil, France, Japan, and Australia. Their first single, "O Lori!" went top five in the U.K. In most of those countries they couldn't even land in the airports without scores of extra security.

But the teen dream market is stiff competition over here, and therefore, Allessi has its cult following in the U.S. (although after the Gibb tour and this album that will surely change).

Driftin' is a good album no matter how you view Alessi. The songs and arrangements are sophisticated enough for the 18-30 age group, mellow enough for the 30-40 age group, and their picture will drive the teenyboppers up the wall. Musically speaking, the writing is simply more mature and the production is outstanding.

Driftin' snows the same direction as their previous lps, with the exception that this time around many of the arrangements are more disco-oriented. Their voices are still high and sweet, which has been the duo's major criticism in the past, but the songs themselves make up for that. BP

Bunny Sigler
"Let Me Party With You"
Goldmind, GZS-7502

"Let Me Party With You" has been instantly accepted by all the disc jockeys and the dancers at especially the Bus-Stop and The Three Coins. Very nice boogie music, but they don't seem to play the whole cut, it's too long. We all find it very easy to mix songs in and out with it.

Another favorite seemed to be "I'm A Fool." A really refreshing kinda 'quick' hustle. It's being requested with a good beat, and sweet harmonies — a real smoothie.

"It's Time to Twist" is a good cut but hasn't really caught on as of yet with the dancers. "You're Love Is So Good," and "Don't Even Try" always get the lovers and slow dancers going and they've given a lot of attention to it by asking, "Who is that!"

Overall, we all dig it. DSB

Atlantic Starr
"Atlantic Starr"
A&M, SP-4711

"Stand Up!" It's always good for letting all the slow-starters know it's time to party NOW! It's got good vocals and, of course, it's very danceable; we like it. "Visions" is also getting some attention for a good medium-tempo hustle song; we can use it. The same goes for "Being In Love With You..." It's good for slower hustles and for beginners.

Overall, there is enough good music here for us to say, "Yes, we'd like to have Atlantic Starr as part of all our record libraries." We must say there are a few close resemblances to songs, groups and styles we've heard before, but no cigar. Our jocks favored "Don't Abuse It" as one that got a lot of customer attention — it's lively.

Once again, "yes," it's got potential. DSB

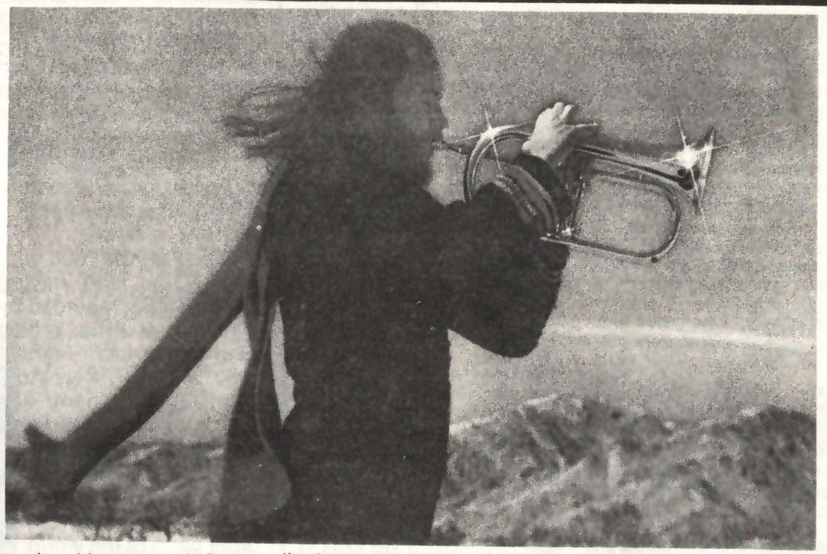
Bob McGilpin
"Superstar"
Butterfly, FLY-010

The album has a good presentation going for it. A well-done cover and cover photography caught my interest. A "soft" side and a "hard" side is a nice touch.

Most of the jocks, being suckers for a love song, liked the "soft" side for the purpose of it but unanimously agreed that it ws repetitious, even though I found them using some of the songs in the slow dancing sets on the floor, especially "When You Feel Love." The lyrics fit well.

The "hard" side was well-liked also, even though "Moondance" is the only song we've used so far. The other cuts are great for listening due to the influence of the bass guitar and percussion that sound so nice on our good disco-systems. Good orchestration, good harmonies — good sound! DSB

Chuck Mangione
"Children of Sanchez"
A&M, SP-6700



Writing, or "scoring" a movie sound-track has been an ambition of Chuck Mangione, as it is for most serious musicians. However, when the opportunity knocks, it might not be so opportune — such was the case with *Children of Sanchez*. Yet drive and ambition to reach a goal will overcome those obstacles.

When Mangione was asked to score the move *Children of Sanchez* he and his band were just putting the final touches in recording his hit album, *Feel So Good*. As recording sessions can become tiring and physically exhausting, the band and Chuck were looking forward to a "cooling-off" period before starting the tour to promote that album. But Hall Bartlett tracked Mangione down and persuaded him to do the music to a film which was still in the clipping and shooting stages. What was most persuasive to Mangione was that when he was viewing the "rushes," the "scrap" soundtrack which Bartlett put together were bits and pieces from Mangione's previous albums. How could the man refuse? Especially when his unique blend of music fit so well into the film.

So then it was, Labor Day Weekend 1977 (where were you?). Chuck Mangione was in a hotel room, locked up with a piano, composing music for an incomplete film which had to be delivered, fully produced, in three weeks. A challenge? Quite! Successful? Quite so.

In those persuant three weeks, Mangione and company lived together as a musical community, sharing the spontaneity of the human ability to create. The result was 23½ hours of tape, five of which were delivered to be edited into the soundtrack of the film *Children of Sanchez*. The album is culled, not from that wee bit more than five hours that were delivered, but from the total 23½ hours of tape. It is Mangione's personal selection of what he feels were the best (or most meaningful) performances in those three weeks of community. It's quite possible, and only an acute comparison will tell, that the music in the film and the album vary. But in a day when many musicians depend upon multi-tracking, super-production and recording techniques as common as $50

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Synergy
"Cords"
Passport, PB-6000

Synergy is a product of one man, Larry Fast. The album is pure electronic music, with so much multi-tracking you'd be fooled to think it was an orchestra. With the multi-tracking, this album becomes one which is enjoyable to "listen" to and not just play, although it does create an eerie background mood. The word "synergy" in its defined sense, involves an appreciation for a whole greater than the sum of its parts and for being able to appreciate many facets. There are many facets, and collaborations being tied together by Fast. Collaborations: Peter Gabriel (ex-Genesis) helped with the titles, Robert Fripp (ex-King Crimson) advised on the use of tape loops. A unique facet: the album is pressed in transparent vinyl (makes for a hypnosis if you're into watching records spin). Another facet: the cover is by Hipgnosis. The music itself: serious in nature, complex in attitude. If the great classical composers were around today, and could use our modern music technology, they might have created this album themselves. DL

DYLAN

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Rolling Thunder Revue. Dylan's divorce was finalized, *Renaldo and Clara* was panned (and subsequently edited from four to two hours) and an interview with Jonathan Cott (the reporter who produced John Lennon's massive post-Beatle interview) was basically overlooked.

The turn of these events resulted in *Street Legal*. *Street-Legal* can be summed up as suggested by the title in one song, "True Love Tends to Forget." That song, however, does not answer a question about what *Street-Legal* means, or what it stands for.

One can guess, or speculate, that the theme of *Street-Legal* is that, no matter how hard it may seem, Bob Dylan is a human being and therefore subject to human feeling and emotions (like being hurt by love). Unlike recent works by Mick Jagger or Todd Rundgren, Dylan doesn't seek self-pity. Instead of dwelling on the past, Dylan, though a bit melodramatic, looks ahead to the future (forgive and forget — as The Bible says). Attempting to carry this theme through some 50 odd minutes of music may be a bit too much for the average, non-attentive listener, but then again, the same was said for *Highway 61 Revisisted*.

Musically, in the past, Dylan has employed some of the best musicians. There is no way that *Street-Legal*'s version of Rolling Thunder could begin to compare with the talents of The Band, Roger McGuinn, or David Bromberg. Furthermore, the music contained on *Street-Legal* is not as beautifully passive as *Pat Garrett and Billy the Kid* or *Blood On the Tracks*, but then again, did The Beatles ever come close to re-creating *Sgt. Pepper* in their latter years? There is no way that the Bill Cross solo on "Where Are You Tonight?" could compare with anything Robbie Robertson ever did while backing Dylan.

More often than not, in the case of Bob Dylan, it's been a case of what the singer is saying, not what he's playing. *Street-Legal* is one such case. For the first time in his musical history, Dylan's songs have a simple "black and white" meaning in their contexts. He has divorced his wife, the mother of his children, and it hurt him emotionally. If nothing else, *Street-Legal* proves that Bob Dylan is just as mortal as the rest of us.

In his interview with Cott in Rolling Stone, Dylan said, "I have to get back to playing music because unless I do, I don't really feel alive." *Street-Legal* is Bob Dylan returning to singing. He doesn't try to inject any false facades, nor does he try to personify his feelings through any fictional characters. *Street-Legal* is Bob Dylan's autobiography of the past year and a half. Quite frankly, there isn't anyone on this earth who is qualified to pan it, save for Dylan himself. No longer is his answer blowing in the wind, nor in this case does he really leave room for questions. JF

History Lesson #17

It is well known that Bob Zimmerman changed his name to Bob Dylan in tribute to the poet, Dylan Thomas. But beyond that, what is known of the Dylan legend? He went to school for a very short time at The University of Minnesota, belonging to Epsilon Alpha Mu (Dylan a Greek!).

Dylan rose on issues of social consciousness, mimicking an early hero, Woody Guthrie. His success is marked by an ability to be evasive and to release information to the media at the right time.

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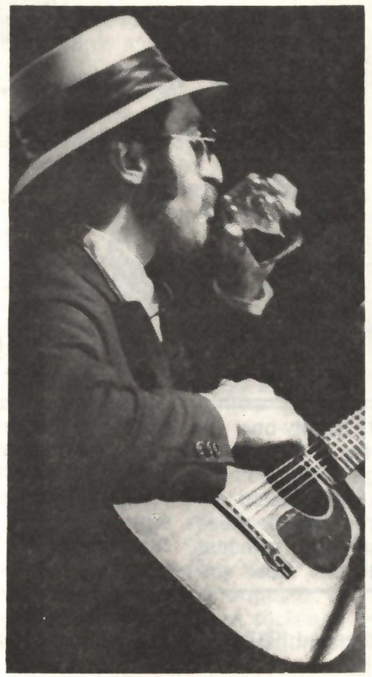
Leon Redbone "Champagne Charlie" Warner Bros., BSK-3165

There is an enigma that follows Leon Redbone. Perhaps he was born in the wrong generation or popped up in the wrong decade, but whatever it is, people regard him as a novelty, not a musician. Redbone has a unique talent; he juxtaposes a 1920's Chicago style blues with his victrola-like voice to give the music world a rare glance of symmetry in motion. This rare style and talent of Redbone's is ever-so-present on his latest release, *Champagne Charlie*.

To describe the music contained on *Champagne Charlie* is quite hard. To gain a feel of the atmosphere that the album lends itself, imagine a humid, smoke-filled barroom during the prohibition era. While the patrons are drinking, gambling and keeping the local whores busy, there stands in one far corner a drunk and his beat-up guitar singing the blues for spare change. That drunk is Leon Redbone and the blues is the music he's playing. That music is *Champagne Charlie*.

Novelty or not, Leon Redbone is a good musician. His albums are always worth their cost. *Champagne Charlie* is by far and wide Leon Redbone's best album to date. It keeps his mysterious image intact while making him easily accessible to all. His talent is indeed a rare and lost one. JF



HISTORY LESSON #18

In the late 60's, the force of American music was coming out of California and two West coast cities — Los Angeles and San Francisco were running parallel in this development.

Hoever, when that race was run and finally over, it appeared that L.A. came out on top in having the greatest influence. True, San Francisco did give us The Grateful Dead and The Airplane (now Starship), but L.A. brought out the likes of The Beach Boys, The Byrds, Buffalo Springfield, Taj Mahal, Love, The Seeds, The Doors, Canned Heat, Frank Zappa and The Iron Butterfly.

Of the L.A. collection, possibly the most panned group was Iron Butterfly. For one, their name seemed a bit from schlock, but it was the same concept which gave rise to the name Led Zeppelin.

Another strike against them was the success of an extended album cut. The song was "In-A-Gadda-Da-Vida," recorded *live* in the studio — seemingly as album fill. The acceptance of a song which ran 17:05 and received Top 40 airplay at the time broke down the barriers to the formula that a hit record is *always* under 4 minutes long.

For a few years since "In-A-Gadda-Da-Vida," an increase in extended cuts with drums solos was noticeable. Yet, that song became a lead weight on Iron Butterfly's wings, labeling them as a "one-hit" band.

Michael Bloomfield "Michael Bloomfield" Takoma, B-1063

Michael Bloomfield, rock's erratic, elusive legend, emerges from a self-imposed exile with an album on Takoma records. Takoma is characterized by its willingness to leave the creative end of the production firmly in the hands of the artist; as a result Bloomfield shines with newfound intensity. It is an album of slipping, sliding blues - fast and loose, and naturally good timin' music. Ranging from the traditional "Sloppy Drunk" to the Dr. John tune, "My Children, My Children," Bloomfield's guitar loops and burns through the night, ably supported by a fine back-up band of studio people. Hats off to Takoma Records, and here's to a long and productive Bloomfield association with them! BM

National Lampoon "That's Not Funny, That's Sick" Label 21, IMP-2001

The liner notes on this album try to apologize for the Lampoon's sometimes, alleged, "off-color" and "tasteless" humor. Come on, guys, why apologize? We all know that Amy Vanderbilt would have never invited these guys and girls for tea. She also might not have ever understood their humor. Humor is the mainstream of society. Those who can't laugh at a joke don't have much to laugh about at anyway. Those who can have a gift for seeing that all is not hopeless and those who can create humor know that there are worlds for improvement. National Lampoon has both gift and prophecy.

"TNFTS" is an album you might want to listen to alone for the first play before you start turning any of your friends onto it. Of course you can be bold and courageous and play it off the virgin vinyl for them —that would really show some class. After all, that notorious "F"

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VINYL TRACKINGS:

original drawing by Camille Garcia

Last month, Billboard Magazine published a tribute to The Bee Gees. The nearly 200 page, 10 x 14 format magazine contained nearly everything you might want to know about The Bee Gees, including family photos, industry congratulations and anecdotes. In eleven years since they started releasing internationally, they have become heralded as The Top Recording Group in The World, having received tons of awards and notoriety. In those eleven years, The Bee Gees have released twenty-one albums in the United States — though nearly a handful are remembered by their current fans because only a handful (their last seven, to be sure) are available on a regular basis. The rest have gone out of production and if you can't find them in the regular racks, look for them in the "budget bins."

This Vinyl Tracking, as all Vinyl Trackings, is presented in the interest of the fan, the collector, the historian or the collector of trivia.

Bees Gees' 1st
Atco Records (SD-33223), released 1967

Horizontal
Atco Records (SD-33233), released 1968

Idea
Atco Records (SD-33253), released 1968

Rare, Precious & Beautiful, Vol. 1
Atco Records (SD-33264), released 1968

Odessa*
Atco Records (SD2-702), released 1969

Best of Bee Gees
Atco Records (SD-33292), released 1969

Rare, Precious & Beautiful, Vol. 2
Atco Records (SD-33321), released 1970

Cucumber Castle
Atco Records (SD-33327), released 1970

Two Years On
Atco Records (SD-33353), released 1971

Trafalgar
Atco Records (SD-7003), released 1971

To Whom It May Concern
Atco Records (SD-7012), released 1972

Life In A Tin Can
RSO Records (SO-870), released 1973

Best Of Bee Gees, Vol. 2
RSO Records (SO-875), released 1973

Mr. Natural
RSO Records (SO-4800), released 1974

Main Course
RSO Records (SO-4807), released 1975

Children Of The World
RSO Records (RS-1-3003), released 1976

Bee Gees, Vol. 1
RSO Records (RS-1-3006), released 1976

Odessa*
RSO Records (RS-1-3007), released 1976

Here At Last ... Bee Gees ... Live
RSO Records (RS-2-3901), released 1977

Saturday Night Fever
RSO Records (RS-2-4001), released 1977

Sgt. Pepper's Lonely Hearts Club Band
RSO Records (RS-2-4100), released 1978

*The Odessa album released in 1969 was a double album, the album released in 1976 contains 10 of the original 17 cuts.

ROCK RAGS

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especially on clothes.

Besides the drugs and clothes, another form of entertainment was added to the growing elaborate stage shows. Guitarists like Jimi Hendrix and Peter Townsend added the element of instrument destruction to further excite the crowds.

Another live element was implemented in the sixties—an often ear-piercing sound level that concerts often reached. Considering all the elements of change, concerts in the sixties had become as radical as the generation that patronized them, showing that music in a culture is reflected by the youth it represents, and vice versa.

Despite the fact that the seventies have been a relatively passive decade, stage shows in general have been quite eclectic. Perhaps it was from the scare of violence that stemmed from The Rolling Stones concert at Altamont. In the early seventies it became apparent that concerts were becoming very basic and mellow. If anything they regressed into becoming slightly bland.

Yet by the end of 1972, concerts had started to become, once again, an intriguing form of entertainment. Glitter and decadence were flowing from records and concerts at a very high rate. Singers like David Bowie were going on stage with make-up and glitter caked over their bodies while often wearing only a minute jock strap. The glitter artists added to their mystique by singing songs with strong homosexually-related lyrics.

While the whites were being "enticed" by the glitter folks, the blacks were bumping and grinding their bodies to a new lively form of R&B soul called disco. Disco is a basic 4/4 rhythm with sexually oriented lyrics and dances. Unlike glitter, disco did not die; instead disco crossed over the racial boundries to the point where today disco is the musical force of the seventies.

Rising from the ashes of glitter came punk rock. Basically, punk rock is characterized by noise and anarchaic taste. Although it is called "new wave," punk rock and its kinky sort of glamour died almost as quickly as it rose.

Perhaps one of the most interesting institutions of the seventies is a four-man band called Kiss. Kiss combines mystery with imagination in their records and shows. Constantly wearing space-aged make-up and costumes, Kiss manages to combine the sexuality of Elvis, the hallucinogenics and mind-bending of the sixties with the decadence of glitter and punk, all wrapped up with the violence that Hendrix and The Who brought on when they destroyed their instruments on stage. Kiss has become the epitome of music, elaborate stage shows, and costumes.

Through the ages music has been an important factor in entertainment. With music and costumes (and stage shows as well), one is entertained, and for a few hours, gets to forget about the world outside and can live in a land of make believe. Music is the land of great facades and illusions, costumes and stage shows only help the audience to travel to the same places as the musician on stage. Music, the land of make believe and fortune. JF

HISTORY LESSON #19

One early record label which later gained a lot of respect was Chess Records. The label was so named after its co-owning brothers, Leonard and Phil Chess.

Originally, the label started off in 1948 out of the South Chicago Macomba Club as the Aristocrat label. Its first record, by a club singer named Andrew Tibbs, was "Union Man Blues."

Aristocrat folded and in 1950, the brothers tried again with the Chess label (and later sister, Checker). The first Chess record was "My Foolish Heart," by Gene Ammons. The second was "Rolling Stone," a first for Muddy Waters.

That record established the blues labels of the Chess family which soon recorded such archetypes as Howlin' Wolf, John Lee Hooker, Willie Mabon, Lowell Fulsom, Sonny Boy Williamson, Little Walter, Elmore James, Little Milton, Bo Diddley and Chuck Berry.

NATIONAL LAMPOON

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word is all over the place — how appropriate. There are several cuts on this album which have a certain flair to them which could mark a destiny for the album. To wit: "Lovebirds" (just the title should have your head silly), "Pulp" (who said organic breakfast drinks are dead?), "Mr. Roberts" (would you let your son feed his goldfish?), "Humpback Whales" (endangered?) and "Monolithic Oil" (the EPA should hear this one!). Spread about through the nearly continuous tracking disc are bits about "Listener-Sponsored Radio." Anyone who has ever watched pledge-week on a public radio or TV station will revile the satire.

"That's Not Funny, That's Sick" might indeed be sick. But how many of us out there are proud that we are not entirely normal. If we all were the same, we'd all be sick. But what about this album? DL

Leon Russell
"Americana"
Paradise, WBS-PAK-3172

Except for a few hits on his own, Leon Russell's solo career has been far less promising than most people would suspect or realize. This is not to say that Russell has not lived up to his potential, nothing could be farther from the truth.

To his credit, he's played with all the "great ones" in the history of rock. Among the people he has played with are The Byrds, Bob Dylan, various Beatles (including George Harrison's Bangla Desh concert), Joe Cocker, Eric Clapton, and The Rolling Stones.

Writing such hits as "This Masquerade" (George Benson), "Superstar" (Bette Midler, The Carpenters), and "Delta Lady" (Joe Cocker) hasn't hurt his reputation either.

On his latest album, *Americana*, Russell continues along his funky, soulful, Delta-rock ways. Like his 1976 hit, "Rainbow in Your Eyes," *Americana* songs are bouncy and quite tuneful. This liveliness is particularly present in the album's

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The original Allman Brothers Band, forefathers of the Southern Rock movement. This photo dates back to their historic Fillmore East concert.

SOUTHERN BOOGIE ROCK

The Rise of a Rebel Cause

by Bruce Pilato

It's been five years since The Allman Brothers Band came out with thier classic album, *Brothers and Sisters* and made Southern Rock one of the most popular musical phenomenons in recent history. The Brothers had been around for five years at that point and Southern Rock was by no means a new medium, it's just that up to that time it hadn't really been accepted by the masses.

With the success of the Allmans came a flood of Southern Rock/Boogie Bands, among them Lynyrd Skynyrd, The Charlie Daniels Band, Wet Willie, ZZ Top. The Outlaws, and The Marshall Tucker Band. From 1973 until late 1975, The Southern Rock Movement (as it has been called) thrived in both The United States and Europe.

Then things started to change. The Allmans broke up bitterly after Greg Allman testified against one of their roadies in a drug hearing. The split came at the end of a lackluster tour and a weak album (*Win, Lose Or Draw*). Wet Willie went through a major personnel change, went to England and shifted musical direction. Charlie Daniels, ZZ Top and The Outlaws soon faded into the conventional mainstream after their initial successes. And Lynyrd Skynyrd, as we all know, came to an unfortunate and ill-fated end last year.

But out of the ashes of initial Southern Rock Movement came a second. A new and even more electric one. In fact, it is so wide in its musical spectrum that it might not even be a movement at all, but rather the simple fact that the South is now turning out a great number of new talents.

The new movement seems to have no base, whereas the old one was primarily out of Macon, Georgia and the home of Capricorn Records. The musicians are from all over the South, everywhere from Atlanta to New Orleans. And aside from a very slight musical foundation laid in country-boogie-rock, most of these new acts exercise surprising amounts of musical freedom.

If anything can be said about the new movement, it is mainly that many of these new artists have taken the standard Southern sound and fused it with many others, including pop, jazz, R&B and hard rock.

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Talking Heads "More Songs About Buildings and Food" Sire, SRK-6058

This album has already become a favorite of mine. It has made me want to dig out all those old Great Society, Iron Butterfly and Sopwith Camel albums which have been gathering dust in my collection. "More Songs About Buildings and Food" is power-pop in a good satiric form. The musical energy is right on mark and the lyrics are quite stupid and unprofound — and that's great.

After going through a decade of musicians trying to put meaning and messages in their song, it's a relief to find an album where lyric is unpretentious and downright silly. Talking Heads don't sing too good, but that's all right by me. Their arrangements keep getting better as the album tracks through. Side One ends with a decent jam in "Found A Job." Side Two flows easily through and makes you wonder if you should play it again. Yeah, play it again; but wait a bit— if you're working or doing anything serious, those lyrics will get to you. BJ

Martha Reeves "We Meet Again" Milestone 9549

Fifteen years ago Martha Reeves was an up and coming soul music star. Augmented by her back-up band, The Vandellas, Reeves was one of Motown's (the record label and the city) hottest selling items of the sixties. Unfortunately, like most of Motown's big stars of the sixties, the seventies brought their musical demise.

Not giving obscurity the best of her talents, Martha Reeves kept plugging along in the seventies. Just recently, she released a new album entitled *We Meet Again* that is equally as soulful and as good as one of her first singles, "Dancing in the Streets."

Like the Motown studio jocks of years gone by, the musicians are just as nameless, yet just as talen-

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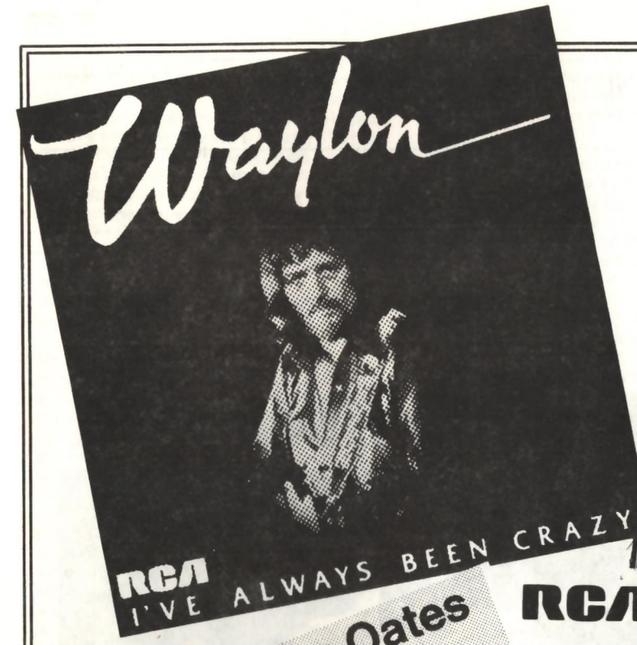

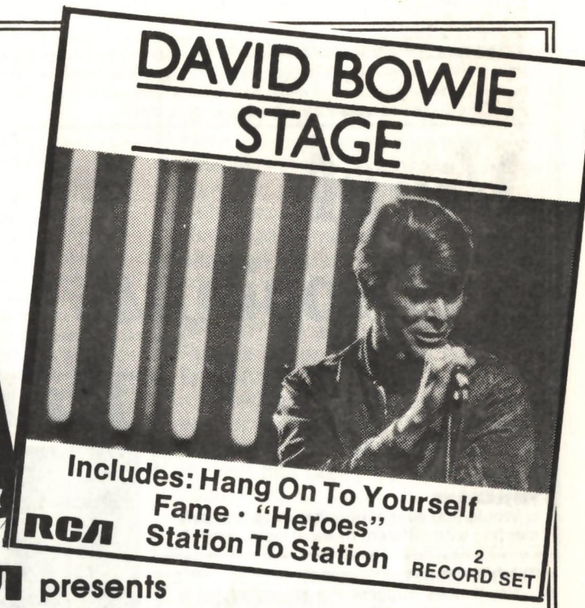

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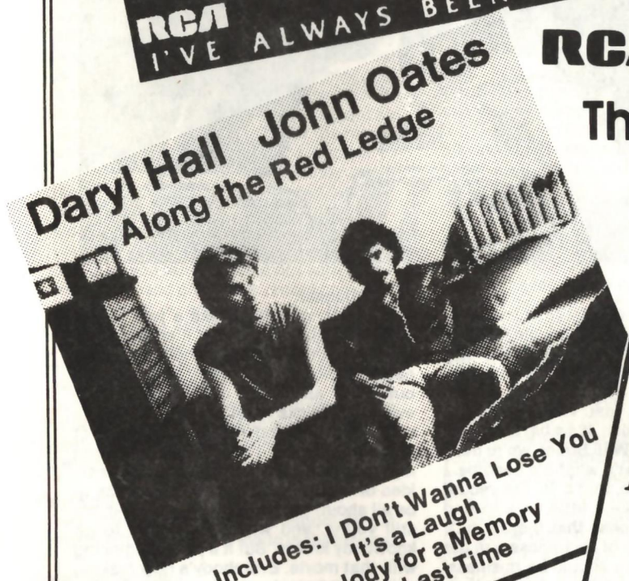

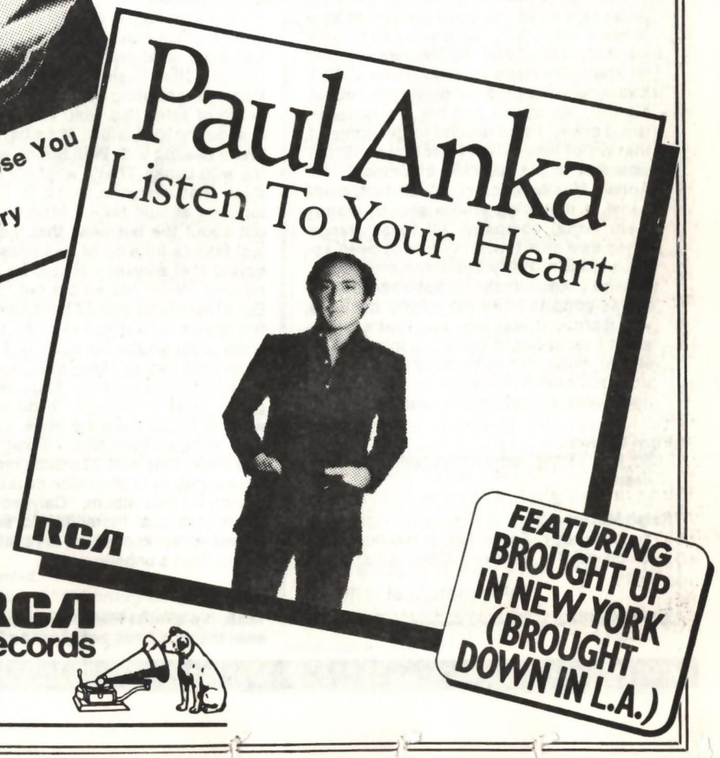

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RCA Records

The last issue of The Vinyl Edition began an interview in Vinyl Rappings with Ralph McDonald. In this issue the interview continues with some personal insights from Ralph on the way record companies carry on business, the performance of music and about interpersonal living. We continue the interview with Ralph talking about performance in a broad variety of styles:

Vinyl Rappings=

Ralph McDonald

Vinyl Edition:
Would that suggestion that you are experimenting with different musical instruments?

Ralph McDonald:
No, it does suggest the variety of backgrounds of the different people I work with. I came from show business into the record business, most people go right into the record business and never really had the chance to go through show business. I worked with Harry Belafonte from 1961 to 1970. It was like a theater atmosphere, done in like a real Broadway production style. Everything was run in a Broadway company level and it was great in what could be learned from that, especially at a young age — learning the correct way, because it takes the same amount of time to learn something incorrectly as it does correctly. Fortunately for me, I was around a person like Harry Belafonte who always had a lot of dignity and integrity about himself, his shows and his professionalism. Luckily, I was around to get some of that off of him. When I left him in 1970, I was able to put together a company like Antisia Music (which is a publishing company), a recording studio and an instrument rental company. All those things came as a direct result of having been associated with Harry Belafonte and seeing how he would handle his business affairs. It was good to be in the middle because you learn and you pick up. That's why I say it's really bad to close you mind to any sort of music. If I had closed my mind off from the position I was in, I would have never learned anything about business.

Vinyl Edition:
So, kind of, the name of the game is awareness."

Ralph McDonald:
Yeah, exactly. Especially in the business which we're in. This is a billion dollar business.

Vinyl Edition:
It sure is.

Ralph McDonald:
It's not like there is only three or four companies which make only a couple hundred thousand or something like that. This is a billion dollar business. You've got CBS Records shooting for a billion dollars worth of sales this year. Warner Brothers is shooting for a billion. It's a big business. We're dealing with Wall Street, we're dealing with banks. That's what it's become. I think that everyone that's in the record industry should take a little time to find out about the business that they're in. It just takes a little bit of awareness. I'm not saying that everyone should be business-minded. We're not all cut out to do that. But at least you should have some idea of the business that you're in so that you'd know what you're up against. I mean, to think that two or three kids would go to school and say, "Hey, man, let's put a group together and go "a do wop, a do wop'.. Those days are gone. You take a look at "Saturday Night Fever" and the Bee Gees, they sold 20 million records and I know they sold 20 million because I have a song on that album, "Calypso Breakdown." It's just incredible to see that a record, in terms of sales, is paralleling the movie. That's unbelievable.

Vinyl Edition:
Yeah, it's almost like that everyone who's seen the movie has bought the album.

Ralph McDonald:
Exactly, or something like a two to one ratio. It's unbelievable, but it should show everyone in this industry, and in this business, especially the artist, what's really out there and what can happen when everything clicks together. A lot of people may look at it and might get jealous of The Bee Gees, but I look at it and it opens my mind because it reaffirms my basic idea of what I've thought this business to be all about. This business is growing, it's still young, and where it's going to go knowbody knows. But it's just a beginning with that movie. Everybody's now making a lot of musicals, writing albums, film scores, scripts — doing something to complete that whole cycle. Take a lot at Casablanca Film Works, they just came from nowhere. I think Neil Bogart is to be commended in a very high way. Everything he touches just turns to gold. It's great to see. People used to say, "You can't do it that way," because people were just living with the old way of doing things. You cant be like that anymore, the old ways of doing business have little to do with the new ways. It's a completely different business nowadays. You look at the heads of record companies and you find that they are accountants and lawyers. That may seem incredible, but that's what the business is, it's big businessmen. You and I can say what we want to about the business, but the people who know what is going on are the accountants and lawyers. It comes down to money. All they know about is not about a particular person's artistry. I'm not saying that all record companies are like this, but a majority of them are. They don't know about the artist's craft, or what he does, all they know is if he sells, he's good, if he doesn't, he's bad.

Vinyl Edition:
Doesn't that kind of get you depressed at times?

Ralph McDonald:
Sure it does, it gets me depressed plenty of times. That's why you really have to know this business. There are certain things you can feel or you can see; things you can look for as they go down. A certain record that comes will give you an indication of what a record company is doing and this will tell you what maybe you need to be doing. A lot of people just don't have any awareness of the total spectrum of what should happen when you release an album, as far as what the record company is concerned and as far as what the artist is concerned. There are certain things an artist has to do to assure some sort of starting point when they're putting out an album. The same thing goes for the record company. When people get a chance to put out an album, sometimes they might tend to become a bit big-headed. A lot of good albums sometimes fall to the wayside because it's not just a situation where you can go into a studio, put your heart out, bust you tail off, come out with something good and give it to a record company who doesn't do anything with it. Meanwhile, all that effort and energy that you put into it is wasted, put down the drain. Hopefully, somewhere down the line, maybe by the time your second or third album comes out, people will recognize what you do and would go back to get the first. Often time, the earlier ones are the better ones.

Vinyl Edition:
Yes, most of the time the album is not made in the studio, it's made in the streets.

Ralph McDonald:
Yes, exactly. This kid, Peter Brown, on TK Records, started his thing off in his bed room in this house. I think it's fabulous. If it can work, great man. I think KC and The Sunshine Band started in a similar way with a very small recording, something very simple. The technology we have today is one thing. But with these people, these kids, teenagers, young adults and the older crowd — it's not about technology. It's about what feels good, what sounds good, what is pleasing to their ears. You can make a record right in the streets, it doesn't matter as long as it feels good and sounds good. People don't listen to a record and say, "That was made in California, that was made in New York." If they listen to it and they like it, they'll buy it. If they don't like it, they won't buy it.

Vinyl Edition:
Where would you like to see the Record business go?

Ralph McDonald:
It's going everywhere where I would want it to go. I want to see it go up and become more popular. I have a keen perspective on this business. I play a lot of "jazz" music. Jazz, not in the sense of the old term, but jazz in the sense of the new term. That is, jazz, like the things Grover Washington, George Benson and Bob James are doing now. Call it jazz-rock, or fusion (they put labels on everything, I hate it), but it's that kind of music. What really pleases me is that I'm able to be involved in a situation like a George Benson. I played on a George Benson record when he was with CTI Records and he sold 100,000 to 200,000 tops. He changed labels, went to Warner Brothers, and the same George Benson instead of selling 200,000 will sell 2 million. It's the same George Benson, but Warner Brothers is obviously marketing him in a different way. Marketing him in a way where he's reaching a lot more people than he did when he was with CTI. I think there's a lesson to be learned for all "artists" in that particular situation. Like take Chuck Mangione. I think it's great that his album was number two behind Saturday Night Fever. Chuck Mangione's been playing for 15 years and I read in a trade paper that Chuck said that he doesn't understand it. He's not doing anything differently than he's done 10 years ago. He records like he's always done. But if you pick up the trades and follow them, I follow them because I'm a publisher, you'll see Chuck Mangione in Chicago and Denver, in Wisconsin. A & M really marketed that album beautifully. They sent him out on promotional tours and he sat and spoke with the disc-jockeys. That means a lot. People will hear your music, they'll see your album, but you're just an image. When you get to meet people, it's a whole new ballgame because they find out that you are really human and if they like you, it's an even bigger plus. That's one thing that's important in this industry and most artists really don't want to understand this. For some reason, I don't know why, you have to correspond with people, you have to do certain things and let people know you are a somebody other than an anybody who appears on records and album jackets. Even just stopping in at the record company to say hello to the heavies who are really working your record, doing promotions, advertising, marketing and the whole bit. Just say hello to these people. When these people get to know you and get to know your personality, they'll work a little bit harder.

Vinyl Edition:
It's not a matter of being a piece of voice put down on wax, but being a real person.

Ralph McDonald:
Exactly, we publish throughout the world with our company, Antisia Music, and we deal in correspondence with people for

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LEON RUSSELL

continued from page 33

opening cut, "Let's Get Started." Here Russell, augmented by such people as Lee Loughane, James Pankow, and Walter Parasaider of Chicago and punk-rock producer Kim Fowley, make the song flow as smoothly as any of Russell's love songs.

Other songs like "Elvis and Marilyn" are as romantic as earlier Russell songs like "Mad Dogs and Englishmen."

Americana may not rank to such earlier works as "The Shelter People" or "Wedding Album" that Russell has done, but then a good Leon Russell album is still better than some artists' best effotts. JF

Elkie Brooks "Shooting Star" A&M, SP-4695

Having been out of the musical picture for quite some time, it is an honest-to-goodness pleasure to receive the new Elkie Brooks' album, the aptly entitled *Shooting Star*. Alluring Elkie Brooks, if you haven't been boning up on your rock history as of late, once, along with blonde soulster Robert "Every Kinda People" Palmer, comprised the dynamic vocal front for the British Vinegar Joe, a group whose two records have gone to become collector's items of note. Unfortunately, though the group received critical acclaim, it lasted only a short while.

After a couple of melodic, but unfortunately directionless solo gestures, *Shooting Star* brings Elkie upward on the horizon. firmly implanted in a style that best suits her. It's funk - infested rhythm and blues, clean and precisely cut. Showing timeful saavy is Ms. Brooks' eclectic selection of material that includes Neil Young's "Only Love Can Break Your Heart," The Faces' "Stay With Me" and Stevie Wonder's "As." All of which makes for a highly compatible repertoire. What else can I say, expect this, even her own material is memorable. DP

VINYL TRACKINGS:

DONNA SUMMER

Known as "The First Lady of Love," or "The Queen of Sex Rock," Donna Summer was labeled right from the release of her first album, *Love To Love You, Baby*. Those labels infer that she is just some sex-kitten. They don't attribute that she is also quite talented as a composer, actress and singer.

The lady from Boston is not an overnight success. Her career is backed by an eight year exodus to Europe where she performed in German adaptations of Broadway musicals (her first role was as "Shiela" in *Hair*), did films, modeled and entered the European recording industry.

Her first two singles, "Hostage," and "Lady of the Night" went gold in Holland. Her third, "Love To Love You, Baby," crossed the ocean and started her homeland career. The three and a half minute single was extended to nearly seventeen minutes to become the basis of her first album.

On her second album, *Love Trilogy*, "Try Me, I Know, We Can Make It" became the first extended disco-play which showed depth in musical composition and variety.

Four Seasons of Love, number three, moved Summer into a disco-concept album and started to bring her potential to fruition as she sang in the range of theme and style with her ability to handle the dynamics of her voice.

Album four, *I Remember Yesterday*, was her most commercial effort since *Love To Love You, Baby*. On this album Donna Summer explored a variety of pop styles including Motown and swing. Of course this album also gave us "I Feel Love," a quick-paced synthesized tracked piece which reflected the state of electronic music in Germany.

Her fifth album, *Once Upon A Time*, created a disco fairy-tale on a two record set. One ambitious scheme Donna has is to build *Once Upon A Time* into a Broadway musical production.

Finally, her most current, sixth package and second double album release, *Live and More*, is already becoming a monument in disco music. Three sides are "live," the "more" is a smash cover of the Jim Webb classic, "MacArthur Park." The "live" sides dispell critics who thought that disco was solely a studio product. The album serves as a "best of" Donna Summer collection.

Albums:

Love To Love You, Baby
Oasis, OCLP-5003, released August 27th, 1975

Love Trilogy
Oasis, OCLP-5004, released March 5th, 1976

Four Seasons of Love
Casablanca, NBLP-7038, released October 11th, 1976

I Remember Yesterday
Casablanca, NBLP-7056, released May 13th, 1977

Once Upon A Time
Casablanca, NBLP-7078-2, released Oct. 28th, 1977

Live and More
Casablanca, NBLP-7119-2, released August 31, 1978

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VINYL TRACKINGS:

photo by Camille Garcia

Spaceships just don't happen on television. This one, captured en route to Alpha Centauri, serves in the elaborate stage show of ELO.

No Answer
Jet, JZ-35524, released March 17, 1972

E.L.O. II
Jet, JZ-35533, released February 28, 1973

On The Third Day
Jet, JZ-35525, released November 30, 1973

Eldorado
Jet, JZ-35526, released September 24, 1974

Face The Music
Jet, JZ-35527, released October 6, 1975

OLE-ELO (Greatest Hits)
Jet, JZ-35528, released June 11, 1976

A New World Record
Jet, JZ-35529, released October 18, 1976

Out Of The Blue
Jet, KZ-35530, released November 4, 1977

When Jeff Lynne, Roy Wood, and Bev Bevan were still known as a group called The Move (very popular in England), they decided to start a second band, as well. It would be the definite fusion between classical and rock music, and would take over from where "I Am The Walrus" left off, as Lynne once said.

They became The Electric Light Orchestra and released their first album on Jet/United Artists in March of 1972. Entitled *No Answer*, it is generally regarded (even by Bev Bevan) as "an artistic failure." Roy Wood soon became disillusioned with the group and left to form his own. Lynne and Bevan recruited a bassist, keyboard player, a violinist, and 2 cellists. Lynne became the chief songwriter and the sound became more commercial. The result: *E.L.O. II*, a hit album with a hit single (a brilliant remake of Chuck Berry's "Roll Over Beethoven").

It was the winter of '73 and just the beginning of ELO's sudden rise to fame. In addition to Lynne on guitar and vocals, and Bevan on drums, ELO consists of Kelly Grocutt on bass, Richard Tandy on keyboards, Mik Kaminski on violin, and Melvyn Gale and Hugh McDowell on cellos.

ELO have since become one of the most successful rock groups in history, with several sold-out tours, platinum albums and top ten singles behind them. They've given us concept albums (*Eldorado*), technically advanced albums (*Face The Music*), and straight ahead pop efforts (*A New World Record* and *Out Of The Blue*). Though they have experimented with several different styles of music, everything remains in a solid classical base. The pop sound comes from Lynne's heavy Beatles influence.

Never ones to stay idle for too long, ELO embarked on a huge American tour, taking a 60 foot wide space ship with them. It cost $800,000 to build, needs eight tractor trailers to get it from city to city.

The show is visually exciting. An array of synchronized krypton and argon lasers compliment an overpowering wave of sounds which makes ELO's stage presentations one of the all-time concert thrills of the decade. Being a band that is in tune with their audience, the encores are planned with a perspective that keeps the show exciting and together. As the spaceship lands after the Orchestra has exited their final troupe, it is clear that the crowd has had their fill. They aren't upset that the band is not going to come back, which at that point is quite evident. They just seem overwhelmed by the technology that has just entertained them. BP/CK

A live album recorded in 1973 is also available as an import.

SBR

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The most successful bunch of these new bands are ones, ironically enough, that have been around the longest. These are the "studio" Southern Rock bands, so called because in most cases the members were studio musicians before they formed a band. Little Feat (who actually have been making albums since 1970), The Atlanta Rhythm Section (the most commercially successful), and LeBlanc-Carr (who recently had a huge chart hit called "Falling"), are among the most well known. These bands contain seasoned musicians and most of their music is accepted even by those who normally discard most Southern Bands.

The Winter Bros., the new Grinderswitch, The Cooper Bros., and Louisiana LeRoux have continued in the country-based tradition that was begun (and has since been carried on) by Marshall Tucker and Charlie Daniels. Although these new groups seem to lack any real originality, one exception is The Back Alley Bandits. Their first lp (on London Records) shows them not afraid to expose their country roots, and the two fine female vocalists in the band give the standard country-rock sound extra dimension.

Where ZZ Top, The Outlaws, and Lynyrd Skynyrd might have left off, Molly Hatchet, 38 Special and Stillwater have picked up. Molly Hatchet and 38 Special are both out of Jacksonville and were both linked closely to Lynyrd Skynyrd (the lead vocalist for 38 is Ronnie VanZandt's brother, and VanZandt was to produce Molly Hatchet before his death).

The music of these two groups is very much hard rock/boogie. Southern drawls are distinct in their singing, and dual guitar harmonies appear in many of the songs. The ZZ Top protege band is a group from Texas (where else?) known as Point Blank.

Out of this section of Southern Rock groups, the most innovative is probably Stillwater. Once called "The Boston of Southern Rock," Stillwater's debut sold well and con-

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Solomon Burke

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won't get bored and that's the important thing for a person who watches the show for an hour and forty-five minutes. You've got to be enjoying yourself, otherwise you can get bored in thirty minutes.

Vinyl Edition:
Ha! That's why most TV shows only last a half hour.

Solomon Burke:
Right, right. Well, in the way the show's broken down, if we're on tour with someone else we can break it down into less time also. As you can tell, I'm almost hoarse because we were rehearsing and doing a lot of things. We've been working hard to perfect it and to get it right. We'll really represent what I stand for and that's love, peace, understanding and happiness. I want all that to happen on stage. I want all the excitement. I want people to be happy. When they leave the coliseum, the auditorium or the night club, I want them to be able to say, "I enjoyed myself." I want them laughing. We want to be able to reach them spiritually and touch them. That's important to me as an artist, it's important to me as a person and it's important to the sales and the product we release.

Vinyl Edition:
That's a very intriguing concept and from listening to your album, you do put a lot of work and effort into that. I can tell by the way you sing on the album that there's no wonder as to why you're going hoarse. You just put a lot of yourself into it.

Solomon Burke:
Right, well, we really want to make it right. That's what counts.

Vinyl Edition:
I think it's good for the person who buys the album to find out that somebody out there has a lot of themself inside that record and is not just putting out a piece of vinyl just to attract some bucks.

Solomon Burke:
That's right. And the other thing, we want to make sure that when people come to see the show, they hear what they bought and they get something else along with it. When they go back home to play that tape or record, they can personally visualize that record with the concert, in their mind. That's what we want.

Vinyl Edition:
A multi-media experience.

Solomon Burke:
Yes, we want to put the picture into their heart.

Vinyl Edition:
I think you'll do it.

Plastic Bertrand "Ca Plane Pour Moi" Sire, SK-6061

Plastic Bertrand is a French punk-rock band. Le premier punk-rock band en France ai une grand 45 dans *Ca Plane Pour Moi*.

Le 45 est "Ca Plane Pour Moi." Il est juste que The Beach Boys "Fun, Fun, Fun." Les chantes est jeunes que les du Brian Wilson. Les guitars est bon que Carl Wilson et Alan Jardine.

Le qu'un chante Anglais est "Sha La La La Lee." Il y a 1950's chante, ecrivez a Kenny Lynch et Robert Shuman. La Chante est une bonne classic.

Punk-rock bands en general est pauvre en talent mais Plastic Bertrand n'est pauvre que les. Plastic Bertrand est bien. Ca plane pour ils, maintitant. JF

Cockrell and Santos "New Beginnings" A&M, SP-4712

Remember — when everyday was a beautiful day. When the sun-enriched air was filled with the music of hotblooded gypsy fiddles, choir-like vocals and endless undulating rhythms? When the sweetly whispered intro to "White Bird" swished you through the cosmos with its cloud like ambiance, only later to leave you scrambling atop haunted Soapstone Mountain? When the music was never anything less than a metamorphical experience?

Alas, the post-psychedelic San Francisco band to which I allude, "It's A Beautiful Day," did not quite last as long into the seventies as one might have expected. In fact, the group has been gone for quite some time now.

Remarkably enough, it wasn't until a couple of years ago that we began hearing activity from the deceased band's members. David LaFlamme, as you probably recall, resurfaced on Amherst Records with a new version of IABD's classic "White Bird" and a rejuvenated

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HISTORY LESSON #20

Melanie Safka — a songstress of considerable merit (with 19 albums, selling 22 million records), seems a bit to have disappeared. In reality, she has become not as highly visible as when she had her chart-topping single, "Brand New Key," in 1971.

That particular record, though commercially successful, also dragged her career down the tubes. The critics panned it and sent her into a self-imposed retreat in her south New Jersey home. Two babies later, in 1975, she started to peer — poking her head out with an album called *Photograph*. The critics were startled, Melanie's sugar-coating fell off and revealed a sensitive adult singing and writing sensitive songs.

Nowadays, Melanie still has the urge to wax if off on vinyl and she's able to do this more freely than when she was a Top 40 star. As an artist she can be self-expressive, and because of her credentials, she receives encouragement and support to continue her career.

Melanie's gained a greater sense of artistic control in her most recent albums. She's more assertive now. A creative outlet has been established and she's no longer the victim of the masses.

SBR

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tained a chart single entitled "Mindbender." Their music is very electric, and therefore in the same league as those just mentioned, yet Stillwater's music is definitely more structured and appeals more to the sophisticated rock fan.

One of the most well-rounded and musically excellent groups to come out of the new Southern movement is another Atlanta-based group known as Mose Jones. Mose Jones was originally one of two groups signed to Al Kooper's Sounds Of The South Records in 1973. The other was Lynyrd Skynyrd, and needless to say, they were the ones who got the big record company push. But Jones managed to hang together and recently they got involved with Buddy Buie (manager and producer of The Atlanta Rhythm Section). In addition to the Southern-funk version of the classic Beatles song (which I believe they got from Billy Preston's fourth album), the group has come up with a record that features both outstanding writing and musicianship. The group is now on RCA Records.

Two groups in particular have made strides at getting the Southern Rock movement accepted by the more sophisticated listener. These groups are Sea Level and The Dixie Dregs. Both are Southern groups, yet they perform in so many musical styles it is hard to give them any label at all. Even though they employ many different kinds of music,

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Chuck Leavell, cookin' in concert with Sea Level.

Derringer
"If You Weren't So Romantic, I'd Shoot You"
Blue Sky (JZ35075)

Rick Derringer's first solo lp, "All American Boy," was a perfect pop expose. Since then, however, he has adopted a hard rock base and released a series of mindless records. Derringer is back on the rebound now, with a reformed group and new producer. "If You Weren't So Romantic...," despite its corny title, is the best thing he's done in years. He's still a solid rocker, but the songs are much stronger and his vocals have also improved. His cover of Warren Zevon's "Lawyers, Guns & Money" is a classic. BP

Susie Allanson
"We Belong Together"
Warner Bros., BSK-3217

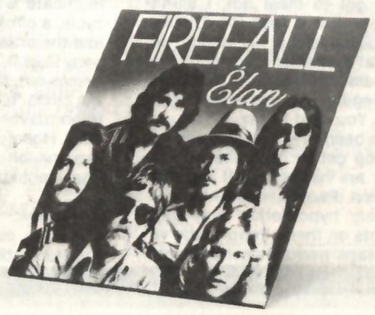
If you've enjoyed country queen Dolly Parton's recent blendings of country and pop, singer-songwriter Susie Allanson may tickle your fancy like no other. Her premiere onto wax, *We Belong Together*, is a naughty bouquet of fluff, a hybrid of revamped oldies, entrusting ballads and tender creations. Best is Susie Allanson's innocent appeal, which allows her to touch all bases without sounding trite or sickeningly sweet. Hers is just the proper touch.

Already establishing *We Belong Together* are the inclusions of "Baby Don't Keep Me Hanging On," "Baby, Last Night Made My Day" and the song Buddy Holly first made present, the omnipresent "Maybe Baybe." As her first single releases, all three were big hits in country and pop circles. Other points of interest are her covers of Don Henley and Glen Frey's "Desperado," Bobby Goldsboro's "The Cowgirl and The Dandy" and last but not least the Ronnette's pop masterpiece, "Be My Baby," which could very well be her next hit. Almost an orchestra's worth of musicians add the finishing touches to this danceable effort. An album to keep you humming in possessed fashion. DP

é-lan (ā-län′) *n.* vigor, spirit, or enthusiasm typically revealed by assurance of manner, brilliance of performance, and liveliness of imagination...

"ÉLAN," NEW FROM FIREFALL, ON ATLANTIC RECORDS AND TAPES

PRODUCED BY TOM DOWD AND RON ALBERT & HOWARD ALBERT FOR FAT ALBERT PRODUCTIONS



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RALPH McDONALD

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over 2 or 3 years. About every other year I get a chance to go to Europe and meet some of these people who are helping our company in the foreign market. When you meet these people for the first time, it's unbelievable because you realize that you've been reading this name, and from the name and the voice, the face is never the same as you think it is. On the phone, somebody might sound short, fat, tall or skinny. When you get to meet these people, it's nothing like you ever imagined them. It's always a pleasant experience. It really is. When you leave someone else's country, you'll say, "Gee, that's a nice cat, maybe I'll go and do something a little extra." That's all it takes — courtesy. I'm not talking about kissing somebody's butt or doing something you really shouldn't be doing. It's a normal courtesy you would extend another human being.

Vinyl Edition:
It's just being real people and not putting up with the hassle of being well known.

Ralph McDonald:
Right. I always look at my daughter and my son and they look at me. When their friends come to the house it's "Oooh, it's Ralph McDonald," and they say, "It's only Daddy to me, I don't know why you're getting all excited." That's because she's my daughter, I'm always around her every day. To her I'm just plain ol' Dad. You have to have that kind of attitude. I like those relationships and those friendships with people who like me for me and my personality, not for what I am, or what they think I'm about, or for what they think I do.

Vinyl Edition:
It just happens to be a job you do which people might get excited about.

Ralph McDonald:
Exactly, but people do tend to put people up on pedastals. I have the same feelings that any other person who is not in show biz has. I like the same kind of things. I like a lot of love and affection and certain things that we deal with in everyday life. People think that, "you're Ralph McDonald, you don't have to go through this." It's not true. People will put you up on that pedastal. I remember when I was young, Kim Novak was one of my favorite stars. When I got to meet her, I didn't like her no more. But it took me a while not to like her because I put her so high up on this pedastal that when I finally got to meet her, her personality and her reactions weren't too friendly with somebody who was just a fan. You tend to say, "Wow, all these years I've been saying this, or saying that." When you get to meet the people that you think are happening, it may be another situation. People tend to look at things in a very hypothetical way and make judgments on them. People who've seen me on stage performing have only seen 7 percent of my life. There's another 93 percent left, but they take the 7 percent that they've seen on stage and form a whole picture, a whole attitude. They create an image of what they think I'm about. That ain't it at all. I've seen a lot of performers go through that. People see them on stage and they're great on stage. They're on stage. That's what it is, it's show business. When the curtain closes, then it's time to be off stage. With a lot of performers, when the curtain closes, the show is still going on. They want to be seen, they want to be heard. I come from the background where I'm used to being very subdued, very private, very relaxed. I'm used to doing that.

Vinyl Edition:
You like working behind the scenes?

Ralph McDonald:
Sure, it's very rewarding. You have to just dig a little bit on it. It's nice to have four to five thousand people standing up and cheering for you. It's great, but I don't need that. What makes me feel good is when I'm in the recording studio and I play something on my percussion instrument and Roberta Flack would turn around and smile, or Paul Simon would look at me and say, "Boy, Ralph, you sure are bad, that sounds great," or James Taylor would say things like that. That makes me feel good, that just warms my soul and that's because there's nothing fake or false about it. It's nothing that 10,000 people are going to notice. They don't know nothing about that. Do you know who knows it? Me and Paul Simon or Roberta Flack knows it, or James Taylor. I mean, that's rewarding. In order for them to do what they do best, they have to be in a certain environment and have a certain setting to make them relax. When I'm playing on somebody's record like James Taylor's or Paul Simon's, they don't have to worry about me bringing in my attitude or my personality into dominate the record. All I'm there to do is to accompany them and make them stand out more.

Vinyl Edition:
The whole business of communication, communicating with other musicians and communicating with the mass public...

Ralph McDonald:
I find that when I communicate with the artist in the studio, and then when the record comes out, the artist seems to communicate with the people. It's a whole cycle, a circle. When you make the record and the artist likes it and the record company likes it, ultimately, when the record comes out, the people buy it — completing the circle. It's nice to know that my name is on maybe 30 million albums that were sold. Hopefully, out of 30 million, there's one million that would buy my albums. That would be great.

Vinyl Edition:
There's a certain magic that goes on in the studio, but not a magic that you should be overwhelmed by. When numbers get to be 30 million, that number gets to be mind boggling.

Ralph McDonald:
After a point, it doesn't mean nothing. You tell people in terms of that and they'll say, "What the hell is 30 million?" You can't even imagine things like that. It's nice to think that maybe 1 percent or 5 percent of that 30 million might say, "Hey, let's check out Ralph McDonald's new album." That's the name of the game and that's how you communicate. People become aware of you. It's like George Benson, he always played the guitar, but finally he sang "This Masquerade" and opened himself up and his music to a wider variety of people. When they can reach these people with George singing, they can come back with an instrumental and those people will say, "Yeah, that's George." Now they're aware that he plays guitar, but they needed something else to bring them around. It's the same person, nothing's changed, he isn't playing anything different, I can tell you, he'll tell you, everyone will tell you. It's just unbelievable how the times have changed. We don't have any more wars, none that are visual or that we have an active part in. People are taking up human interests, people are turning back in now, people are looking at the country instead of traveling abroad. People are traveling in America.

Vinyl Edition:
It's all living, part of life and being happy.

Ralph McDonald:
It's more earthly now...

Don Potter

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and his manager-wife, Kris, live peacefully on a farm between Rochester and Syracuse, in the country. Potter is preparing to embark on a tour that will feature a complete back-up band. Included in the band are musicians from the album, such as the bass wizard Tony Levin. The album is selling like crazy and Don has never been more delighted in his life.

Everytime I listen to his record I keep thinking of that night in January '76. That college co-ed ended up dropping out of school about a year ago to live with a photographer somehwere in Connecticut. She might be gone, but I still have the other half of what made that evening so special...the music of Don Potter. BP

The Dixie Dregs follow through in fine tradition.

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the Southern base keeps it all consistent.

Sea Level is actually 3/5ths of the final version of The Allman Bros. Band plus four extra musicians. Although their sound falls somewhere between country, rock and R&B, they accent most of their songs with a strong jazz flavor. So do The Dixie Dregs.

The Dixie Dregs are the most unlikely of all the Southern groups mentioned here. They are an instrumental band featuring guitar, bass, drums, keyboards and electric violin and their sound might be called progressive Southern boogie jazz...if you can imagine that. The Dregs are unique in the sense that they have got to be one of the few, if not the only, Southern movement group that was influenced by The Mahavishnu Orchestra and Gentle Giant. Their music is truly amazing and somehow the group has beautifully managed to fuse country, rock 'n' roll and progressive jazz without ever ending up in left field.

This new movement in the South has been going on for about 18 months or so, and it can only be gaining momentum. At the time of this writing, Capricorn Records announced yet another Allman Brothers reunion, and that should be interesting. It would be sad if the forefathers of this movement reformed only to find that they have no real place in it anymore.

In the next issue of the Viny Edition I shall continue with this story, including interviews with Marshall Tucker, The Dixie Dregs, and a former member of The Allman Brothers Band. Just by listening to some of the new groups that have recently emerged from below the Mason-Dixon line, I think it's safe to assume that "the South's gonna do it again." BP

HISTORY LESSON #21

Frankie Valli has long been recognized as the lead singer for the Four Seasons. The Four Seasons' career got moving in 1962 with a Number One song, "Sherry." In the next five years, the band would have three more chart-toppers ("Big Girls Don't Cry" in 1962, "Walk Like a Man" in 1963, and "Rag Doll" in 1964) and another ten in the Top Ten.

In 1967, The Four Seasons went under and in 1974 Frankie Valli emerged with another Big One in "My Eyes Adored You." Four other Top Ten singles followed.

In those 16 years, Frankie Valli has been responsible for 20 gold records and sales in excess of 85 million units.

COCKRELL/SANTOS

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career. LaFlamme heralded one of the brightest comebacks.

Recently released, *New Beginnings* by the Cockrell and Santos band, accounts for two other original IABD members, respectively bassist Bud Cockrell and petite Pattie Santos, who's soaring vocal abilities gave IABD much of its majesty and charm. Aided by husband and wife team Flora Purim and Airto Moriera, and guitarist Jaco Pastorius, Cockrell and Santos serve up a satiating slice of blue-eyed soul. Most delectible are the cuts "All You Can Do With Love," the title song, and "I'm in Love With You Baby." It's good to have them back! DP

Lorna Wright
"Circle of Love"
A&M, BKL1-2901

Here's one that will drive the FM set into a palpitating clamor. A sensitive probing Lorna Wright's (Gary's sister) record, *Circle of Love*, encompasses eleven sonically significant and meaningful tunes, eight of which are love songs.

Giving the record its particular puncutation and depth is a strong backing ensemble comprised of guitarists Larry Carlton, Jay Graydon and Jay Lewis; ever-present skin-basher Jim Keltner, and pianist Victor Feldman. Of course, Gary Wright, of "Dream Weaver" and Spooky Tooth fame, gets into the act by supplying background vocals on the track "You Can't Find Yesterday." Lorna's back up band is quite effective on the locomotive "What's Gonna Happen," which employs two drummers, Keltner and Chet McCracken with "great percussion" by Steve Forman. Offsetting this is Lorna's swan-like refinement - a tempting vocalist. She is articulate, and emotional, often driven, all facets that help convey the meanings of her songs, "I'm Gonna Love You Tonight," "Stranger," "You Have Me" and "Magic in Your Eyes." DP

Photo by Fink

Harbored away at a secret practice field, Clean Sheets lead singer Lick Dagger demonstrates a new mike handling technique to their manager, Ray Fay. King (Viet) Kong practices for "Seatle."

Newest Wave of Music Uncovered As Sheet Hits the Fan

Years from now, when all the volumes of books and encyclopedias about rock music have long since been written and published, someone, somewhere, will lovingly devote and dedicate an entire section to the ultimate band of them all The Clean Sheets. Who knows (we surely don't), the section may, in fact, be larger than the one that same person wrote about such groups as The Spiral Staircase or The Neon Philharmonic.

The Clean Sheets (just in case someone out there hasn't heard of them) are the latest fad to hit rock and roll music. Yes, Virginia, they are even bigger than The Bay City Rolling Pins or Sean Rhapsody. On and off stage the four-man band parades around in togas. Although the obvious reference to National Lampoons' movie, *Animal House* is there, lead singer Lick Dagger explains the band actually got the idea "a few years ago when we were touring and opening for both Jerry Coma and the Kay Roncoff Singers; we were roamin' from city to city."

As outrageous as the toga party scene in *Animal House* is, the band's (Dagger, Abdul BaBa WaWa on drums and skin percussion, King (Viet) Kong on bass with a Ph.D. in foreign propaganda from Oxford University and Marty Rabinowitz, the group's spiritual leader, on guitar) choice of material ranges from The Bath Tubes hit "White Dopes on Punk" to a classic remake of The Archives "Wham Banga Langa" to the romantic version of Jimi Spendthrift's "Surplus Haze."

When questioned about the repertoire, Dagger (the only English speaking member of the band) replied: "A lot of the songs are just tunes we've been doing for years. Jerry (Coma) pleaded with us to do 'Seattle.' Funny, though, once we finally did it, he threw us off the tour; I guess he wasn't into the part where Kong runs amok in the audience and kills one whole section. It's really too bad; the critics died when Kong did that, I mean we really killed them."

Dagger later informed this reporter that the band just signed a multi-year, multi-album, multi-million dollar contract with the fledging, new record label, Hedonists Records. Their first release, *We Seek Our Pleasure Later* (Pl-3.14) is due to be in the stores soon. JF

Martha Reeves

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ted. As always, in the case with Reeves it was not who was playing what but the lady's singing. Such is the case here.

We Meet Again contains eight songs, four of which Reeves co-authored. Each of the eight songs are true to Reeves original hits of the last decade and one half. Time has not taken away from her voice or talents.

We Meet Again proves that although most people have forgotten about Martha Reeves, she is still with us, singing as strong as ever, helping us to dance in the streets. JF

Venus and The Razorblades "Songs From the Sunshine Jungle" Visa, IMP-7004

Kim Fowley, the brain behind The Runaways, masterminded another rock-farce with this "Instant Classic." If you're a punk rocker, you must get this album — your collection would not be complete without this definitive stiff. If you're serious about records though, I would not necessarily say, "stay away," the album is somewhat fun to listen to. The songs are power-pop, with the energy required to back up that phrase. Dyan Diamond, the 15 year old chic singing leads, does a creditable job — her most powerful rendition is on "I Wanna Be Where the Boys Are." If you have a good imagination, thinking about a fifteen year old girl sing those lyrics in that manner, might drive you up a tree; but it really gets out the "punk" message.

"Songs From the Sunshine Jungle," besides being a punk-rock album, is also an album about punk-rock, the punk-culture and punk history. In the true punk-spirit, Venus and The Razorblades broke up before the album was released, Dyan Diamond has been caught singing background vocals on other albums besides a solo effort and Kim Fowley plans to reform the group in a couple of years. The album is a preconceived punk-rock archetype, a dubious collector's item. BJ

HISTORY LESSON #22

Genya Ravan? She's a street-rocker from the school of hard knocks and not just a new face on the scene. She started singing with Richard Perry in The Escorts when his band was playing The Lollipop Lounge in Brooklyn and threw out the challenge for a singer. Genya took it and hasn't let go since.

Four years down the road from that start, Genya formed Goldie and The Gingerbreads, an all-female rock group which was produced by Eric Burdon and toured through Europe with The Animals, The Yardbirds, The Kinks and The Stones. In 1968, she excited the critics when she sang for Ten Wheel Drive. Three years later, after three albums, the group split and a solo career seemed feasible with CBS.

Not much of a career broke out of that and a new approach became necessary. Genya took to producing, but having no production credentials hurt. So she took what she could get and produced unknowns like The Shirts, The Miamis and Manster. Her ace in production came with the success of The Dead Boys.

She's producing herself now, reflecting her inherent street-punk toughness.

Pieces of Eight

Hipgnosis scores another fine cover, Easter Island ear-rings soon to be in fashion.

Styx "Pieces of Eight" A&M, SP-4724

The title cut to the album identifies that the group performing is indeed Styx. No other group, bar none, could pull off their style and be credible while doing it. *Pieces of Eight* follows through a progression which Styx has been flowing with, but it now goes to show that Styx can make music that is uncomplicated, yet a pleasure to listen to. Most of the cuts on the album are under five minutes in length and don't seem to rely upon clamoring-up with a recurrent theme to keep the song, or piece of music, together (as had been a noticeable criticism on past albums).

What is most assuring with this album is that as a musical force, Styx seems confident enough to rule the world. The album holds together quite nicely and it pulls off some nice tricks. Already "Blue Collar Man (Long Nights)" is becoming a rock 'n roll classic and should assume some notoriety for the group when Dee-Jays start talking about Super-Star groups. With this album, Styx puts its foot forward as being a rock group, complete with high powered heavy metal, and vocal harmonies that would knock down a brick wall. But don't worry if you're thinking that they abandoned their classical heritage; that is still quite in evidence and is now used, not so much as the basis of a song, but as a pleasurable enhancement to it. Another quality to the disc is lyric content.

Whereas rock music has often been criticized for having lyrics to become a manic-depressive by, this album excells in presenting a positive attitude. The songs talk about overcoming supression and about building up personal courage, the go-do-it attitude is there. Backed with the energetic music, this makes a fine presentation. It's not often that a group is able to get their message across with any clarity, usually it gets buried in production. Or as often the case, the talent is not there for being a tune-smith. Over the last five years, as Styx has been gaining prominence, they've been meeting up with these two challenges and overcoming them. With this album they've maintained their initial conceptual direction and have shown a great deal of maturity. Definitely, there's no stagnation here. IQ

Issac Hayes "Hotbed" Stax, STX-4102

Had it not been for the song (and movie) "Shaft," Issac Hayes might still have been a nobody; however, both the song and the movie made Hayes quite the star about seven years ago. The only thing is that "Shaft" was seven years ago and not even the best artist can go seven years without having a hit and expect to still remain in the limelight. Such is Hayes' situation.

Hotbed is no more different than "Shaft," for that matter, nothing Hayes has done has ever strayed far from the same musical format as "Shaft." This is not to say that the "Shaft" format is bad. I mean, Hayes was quite rich thanx to "Shaft" and once every seven years one can even listen to Issac "Shaft" Hayes but are there really people who listen to him all the time??

Indicative of *Hotbed* is the remake of Roberta Flack's hit "Feel Like Makin' Love." For thirteen minutes, Hayes grunts and groans his way through the song while his band jams away in the background. As the saying goes, the man is "bad."

As I said earlier, once every few years one can almost listen to Issac Hayes grunt and groan. Listening to Hayes is all a part of Sly Stone's song "Different Strokes For Different Folks." The talent is there. JF

Flaming Groovies "Now" Sire (SRK 6059)

The Groovies seem to be obsessed with the British Invasion of the 1960s. Their last two lps could have been chart toppers, had they been released 14 years ago. Despite their nostalgic feel, the albums (this one and its predecessor, "Shake Some Action") are surprisingly fresh sounding. The group's originals are hard to distinguish from their covers of "Paint It Black," and the Beatles' "There's A Place." The arrangements and the production (by power-pop whiz Dave Edmunds) are extremely convincing, and the lp's over-all consistency makes it a winner. BP

MANGIONE

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words, *Children of Sanchez* will stand as a hallmark that the art of live studio recording is indeed alive.

Many of the cuts on the album, for example, "Overture," "Consuelo's Love Theme" and "Medley" were recorded on the first take. What is exciting is that one song in particular, "Lullabye," was caught as it was performed, unrehearsed, for the first time — talk about spontaneity. Well, the whole album has just a fine, fine sense of life to it. There's so much energy to it, it's exciting. As for comparing this album to any of his previous efforts, *Children of Sanchez* captures the thrill of a Mangione and Orchestra concert in the studio. It is quite reminiscent of his two earawakening double-live albums, *Friends and Love* and *Together*. What adds to the reminiscing are the vocals by Don Potter, who hadn't performed (on record) with Mangione since those albums.

Bear in mind that *Children* was recorded within the same two-month span that *Feel So Good* was. Critical comparisons may be drawn between the two different techniques used in recording each album, but as far as artistic growth is concerned, wait for the next album. Mangione's a many faceted pro and this album shows an artistic side that many performers either are unable to show (due to shallowness in talent) or were never given a chance, like this, to reveal. Chuck wears his colors well. IQ

WORDS: "Every child belongs to mankind's family/ Children are the fruit of all humanity/ Let them feel the love of all the human race/ Touch them with the warmth, the strength of that embrace. Children of Sanchez — Chuck Mangione

Do-It-Yourself Album Reviews

_____ (Name of Album) (catalog number) will surely augment _____ (Name of Artist)'s growing reputation as one of the most talented singer-songwriters performing today. His (or her) active touring on the _____ (type of music) club curcuit and at major _____ (type of music) festivals has won him (or her admirers everywhere. Other performers have begun to pick up on his (or her) material — his (or her) songs have been recorded by _____, _____ and _____, among others. But his (or her) own warm, resonant voice may well be the finest vehicle for his (or her) powerful, evocative lyrics. Check out "_____," _____ (Name of Artist)'s unusual perspective on the romantic _____ (adjective) figure gently illuminates the dark side of that personality. _____ (Name of Artist)'s love songs are equally original and maintain his (or her) delicacy of expression. "_____" has already begun to enter the repertoire of several other artists. "_____" and "_____" both reverberate the warmth and tenderness in _____'s own life and show the depth of his (or her) vision. _____ (Name of Artist) is equally effective when his (or her) tone turns powerfully stark, as in the moving "_____" or the chilling "_____"; and he (or she) remains sure-handed through the lighter material of the delightful "_____" or the rollicking "_____." Richly talented as he (or she is, _____ (Name of Artist) is certain to be an important figure in the musical world.

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A: _____

#2 Q: In Don McLean's song "American Pie," allusions are made to numerous rock stars and bands. Who were "the quartet," the "widowed bride," "the joker," "the king," "Satan" and "the girl wh sang the blues"?
A: _____

#3 Q: The singing duo of "Peter and Gordon" put out such 60's hits as "Lady Godiva" and "Woman." What is Peter's full name and what two artists did he go on to produce?
A: _____

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MEDDLING WITH MUSIC

In this issue of Vinyl, the Meddlers explore the issues of Love and War, or to be more acute: the spat between lovers. Because of the mass cultures orientation to radio and music, it seems appropriate that such a fight be carried out with song titles:

SHE: Oh! Darling, you're part of me, let's get crazy tonight.
HE: It's a laugh, who are you?
SHE: Three times a lady, think it over.
HE: If you wanna do a dance, blame it on the boogie. You use ta be my girl.
SHE: You needed me. You're the one that I want. I'm hopelessly devoted to you.
HE: Shame, you, hot child in the city! She loves to be in love — boogie, oogie, oogie.
SHE: Fool, if you think it's over. You never done it like that. You're all I need to get by, ain't nothing gonna keep me from you.
HE: Time for me to fly the groove line. Took the last train right on down the line.
SHE: Get off, stay, close the door, Macho Man!
HE: Macho Man? Josie—
SHE: Macho man, my angel baby. Come together, you and I, kiss you all over, don't look back.
HE: Just what I needed. Got to get you into my life.
SHE: I will still love you, heartbreaker.
HE: Reminiscing, life's been good to me, close the door.

Yes Tor is situated two and a half miles from Okehampton, Devon in England and from the top you can see forever.

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